

# MUSICAL AMERICA

Vol. XIV. No. 16

NEW YORK

EDITED BY

*John C. Freund*

AUGUST 26, 1911

\$2.00 per Year  
Ten Cents per Copy

## RICORDIS TO FIGHT DIPPEL TO FINISH

Threaten to Organize Rival Company to Produce Puccini Operas in Chicago

The war between Andreas Dippel, manager of the Chicago-Philadelphia Opera Company, and the house of Giulio Ricordi & Co., which began through Mr. Dippel's refusal to accept the terms of the Ricordis for the use of the Puccini operas, is likely to be carried to the point of establishing a rival opera company in Chicago. It is understood that plans for the organization of such a company to exploit the Puccini operas are already under way.

In making his decision not to renew his contract for the Puccini operas for next season Mr. Dippel is understood to have acted because of their diminishing popularity with Chicago audiences and because of the high royalties asked by the Ricordis. It is stated that singers like Miss Farrar and Caruso were required to draw big audiences to the older Puccini works in Chicago and that the attendance at "The Girl of the Golden West" had steadily declined from the first performance. This experience, in his first season as general manager of the Chicago company, convinced Mr. Dippel, it is said, that he could wisely eliminate the Puccini operas altogether from his repertoire.

The Ricordis are incorporated in this country, the firm being practically the same as Giulio Ricordi & Co., of Milan, the most celebrated firm of music publishers in the world, which has controlled the rights to practically all the most important of Italian operas for half a century and has held a monopoly in Italy which only the firm of Sonzogno has disputed. The Ricordis are exceedingly wealthy and powerful, and any operatic war in which they engage is fairly sure to be a war to the finish.

It was stated a week or two ago that the Chicago company was objecting to the Ricordis' demand of \$500 a night for the use of the Puccini operas, but, on behalf of the Italian publishers, it is now denied that so large a sum was asked. As for Puccini himself, it is said that his royalties actually amount to less than five per cent. His publishers are demanding higher rates in his behalf, it is declared, because they argue that it is unfair for the composer of "Bohème," "Tosca" and "Butterfly" to receive less in royalties for one of his operas than the composer of a light opera is likely to receive in this country. In the old days under Conried at the Metropolitan "Bohème," for instance, is said to have brought but \$75 a night in royalties, and the Ricordis say that, inasmuch as the salaries of everyone else in opera have gone up in the last few years, it is but fair and reasonable that the composer should receive more, too. The Ricordis declare that it was not Mr. Dippel but themselves who, after the quarrel between them had been going on all Summer, decided finally to terminate all negotiations and forbid Dippel the use of the Puccini operas. Thereafter they determined to fight him by placing a company to feature the Puccini operas in the field occupied by the Chicago forces.

Another cause of resentment on the part of the Ricordis is said to be the fact that a few years ago Mr. Dippel tried to consolidate all the opera houses of America in an attempt to resist the demands of Puccini and the Ricordis.

This attempt, it is now believed in Milan, is likely to be renewed, and, if it is, the Ricordis are determined upon a long and hard battle on legal grounds.

It is understood, however, that the Ricordis have reached a satisfactory agreement for next season with the Metropolitan, Boston, Montreal and New Orleans Operas.



LILLA ORMOND

American Mezzo-Soprano, One of the Most Attractive Personalities on Our Concert Stage, Who Will Make Another Tour Here This Season. (See page 4.)

### FACED \$250,000 LOSS

That, Says Whitney, Is Why He Gave Up "Rosenkavalier"

LONDON, Aug. 22.—F. C. Whitney, the American theatrical manager, arrived in this city yesterday and immediately took formal action canceling all his arrangements for the production in London and the United States of Richard Strauss's comic opera, "Der Rosenkavalier." He forfeits both the English and American rights as well as \$27,500 of advance royalties paid the composer.

"I have not changed my opinion of the opera as a brilliant work," said Mr. Whitney, in explaining his action. "I was prompted solely by business reasons. The expense of production would have been enormous and I could see only losses of from \$100,000 to \$200,000 staring me in the face. The fact that the opera was to have been given in German would have limited its patronage and, outside of New York, only three cities, Boston, Philadelphia and Chicago, offered any prospects of reasonable support and they were not certain, by any means. In New York the only suitable place for the production would have been the Metropolitan Opera House, and that naturally was barred me. In the end, with the big orchestra and large costly company

required, with the heavy expenses of scenery and costumes and the cost of transporting the production, my losses would probably have reached as high as \$250,000. I had many artists under contract for the company and I shall have to find places for them as best I can."

Mme. Saltzman-Stevens Engaged for Chicago-Philadelphia Company

Andreas Dippel, general manager of the Chicago-Philadelphia Opera Company, announced his most important new engagement for next season when he stated last week that he had made a contract for three years with the American soprano, Minnie Saltzman-Stevens, now singing at Bayreuth. Mme. Saltzman-Stevens is a native of Bloomington, Ill., and has sung for several seasons in the leading opera houses of Europe.

Hans von Schiller, Noted Teacher, Dies Abroad

CHICAGO, Aug. 22.—The death of Hans von Schiller, a prominent teacher and pianist of Chicago, at Badnennendorf, Germany, is announced in a cablegram.

Mr. von Schiller came to America on a concert tour twenty years ago and has been a teacher in Chicago since.

## MacDOWELL HONORED AT UNIQUE FESTIVAL

His Music Performed Under Ideal Conditions in Open-Air Pageant at Peterboro, N. H.

PETERBORO, N. H., Aug. 21.—Never was music given under more ideal conditions than at the festival under the auspices of the MacDowell Memorial Association here in Peterboro last week—splendid weather, a beautiful setting, perfect unanimity and good feeling among the "workers," and a reverential, almost worshipful attitude on the part of those who came, some thousands of miles, to listen and to learn.

Wednesday was a day of bright sun and blue sky. Those who walked to the pageant grounds did so in the ditch because of the steady stream of automobiles which filled the narrow road.

By quiet groups of two and three the pilgrims stepped aside and went down to visit the House of Dreams to look into the fireplace where "fire" played so large a part in MacDowell's dreams and music, and then out into the sunlight which he loved equally well.

From there to seats in the vast open-air auditorium, to look again through the vista cut in the pines at the back of the stage, out to Monadnock.

When the concert began, at half after four, the sun stood high over the treetops and Monadnock was blue against a mass of white clouds, solemn and majestic as the Tchaikovsky Overture with which the concert began; and all that great audience, composed of the classes and the masses, from Mrs. Nicholas Longworth and her party, and the artists from the colony at Dublin, to the penniless students who walked from Boston—all of these sat and watched the mountain change from blue to purple, from purple to black, and then become swathed in pale lavender mists as the sun sank slowly down behind the pine trees as though it were being allured, drawn irresistibly down, by the music in the hollow of the pines. And, as it dropped, all the sky behind the pines became as molten gold; long streamers of gold flung out across the lower sky, birds flew over the heads of the choristers to their nests in the dark forest, the wind in the treetops was quiet, the lull, the mystery of sunset was upon us. Imagine listening to MacDowell's "Haunted Forest" played beautifully under such conditions! To Harris singing "Si les Fleurs Avaient des Yeux," to lovely Miss Castle, to Mme. Krueger, to Miles! The singers, as well as the listeners, seemed to be under the spell of the time and the place, and to use a trite phrase, "they sang with feeling and with dignity." That was it. There was feeling, open and unashamed, as is too rarely the case with us, and there was a dignity which lifted the human effort up to the plane of the majestic nature environing it.

The "Hymn to Liberty," by Arthur Farwell, which had its first hearing at the Fourth of July celebration at City Hall, New York, this year, was one of the choral features of this concert.

Of all the hours around the clock, the sunset hour is the best for music. People who had many miles to go, people feeling the insufficiency of a very early lunch, people who had dance engagements, stayed on and on—it was indeed an enchanted forest, the spirit of the master and the music held us to the end, then sent us quietly away into the material world, stilled, happy.

The Second Day

Down in the village—in the morning, rehearsal in the town hall, all the busy square going about its work hushed, listening—the little lady in the post office, a member of the MacDowell Choral Club, giving out

[Continued on page 5]



## An Artist's Responsibilities Great, as Albert Spalding Sees Them

Young American Violinist, Returning from Noteworthy Triumphs Abroad, Discusses the Psychology of Delivering a Musical Message to the Public—Art Comes Before Public Favor, He Maintains—His Visit to the Home of Max Reger

ALBERT SPALDING, an American whose mastery of the violin has made him a celebrity at an age when most young men are just beginning their careers, returned from Europe a few days ago. His first appearance in America in two years was made before a great audience at the Ocean Grove Auditorium on Thursday night.

The day before the concert a representative of *MUSICAL AMERICA* went to Monmouth Beach to see and talk with this artist. If the interviewer expected to see a pale, anemic-looking Chatterton, with the poetry of the ages shooting symbols from dreamy eyes, and hair cut such as Beethoven and Liszt would have had it, he was disappointed. A bronze faced young athlete, with tennis racket in hand, and dressed in flannel trousers and negligee shirt, every movement showing grace and strength, walked briskly up to the *MUSICAL AMERICA* man and held out his hand.

"I'm Spalding," he said, heartily. "You are looking for me, I believe."

Not even a traveling man for a Western cloak and suit house or a member of sixteen secret service societies could have put more warmth and strength into that grip. There was no resisting it. For a moment thoughts of old prints of Paganini floated before the *MUSICAL AMERICA* man's eyes, causing him to ask haltingly:

"You—look very healthy."

"Yes, I am healthy," said Spalding. "I need to be strong in order to do my work." Then he added, as if reading the thoughts of his interrogator:

"One doesn't have to be a consumptive, you know, and favor uncut hair in order to be a virtuoso; nor does the public make such a demand. I am a firm believer in personality, temperament, or whatsoever you may choose to call it, but it must pass from the artist over the footlights. I realize that health is an asset, and with it work has no terrors, so I play tennis and am out in the open air as much as possible. I have just finished a smashing set on the courts."

"Did you win?" he was asked.

"He generally does," interjected another young man, in flannel trousers, who was standing near.

"We'll go up to the house and talk," said the violinist, helping the interviewer into a limousine. Monmouth Beach is a narrow strip of land located between Atlantic Highlands and Long Branch. On it are the homes of two dozen wealthy men. On one side is the broad Atlantic; on the other the picturesque Shrewsbury River. The automobile stopped in front of one of the most imposing homes on the beach, and the visitor was ushered into a drawing room, where he met the violinist's father, a well-known American business man; and his mother, a charming hostess. While tea was being served the violinist was asked why he had adopted an artistic career when he could without effort have stepped into a prosperous mercantile house without worrying about his future.

### Always Wanted to Be a Violinist

"I wanted to be a fiddler from the first," he said. "And when a little violin was given to me in childhood I was supremely happy. I was never a recluse, but the other boys thought it strange when I told them my ambition."

From the first young Spalding was a hard worker. His earnestness and ambition stand out in everything that he accomplishes and says. He does his own thinking, has what lawyers call "a good head," and in studying the violin he was not only painstaking but intelligent. He did not waste time and made every minute count. His instructors were the best; his energy not misdirected at any time. The same care and industry would have carried him to success in any line, whether it be merchandising, engineering, science or the law. Of course, he has temperament, an intense inborn love of music, and is a thorough artist. Without these hard work would have made him only a technician, but he believes that temperament and artistry alone will not carry one to the top.

"But while I was a boy of one idea in my ambitions and mapped out my career from the start, I believe that it is deadly to be too one-sided and I have tried to avoid that," said the violinist.

Spalding is versatile. He speaks a number of languages, reads at ease in several of them, keeps abreast of the world's prog-

ress along scientific, artistic and literary lines, and takes pleasure in the companionship of men who do things, whether they be musicians or not. He does not read trashy novels or sensational newspapers. He prefers books with a psychological trend.

The conversation turned to comparisons of violinists and pianists, and Mr. Spalding



Albert Spalding—A Fine Type of Young American Manhood and a Violinist of High Rank

was asked if it were not true that violinists develop before pianists do, and if so, why. He said that he thought violinists matured faster than pianists. One reason was that the violin is more intimate than the piano; it becomes almost a part of the artist and interprets his moods and thoughts more readily. The piano is larger and often eludes the personality of the artist. In no sense is the relation of the piano to the pianist so close as the violin to the violinist.

### The Manager and Public Taste

Mr. Spalding does not agree with some of the musical managers in program arrangement. He says that there are managers who have an erroneous conception of the public taste and that a fiddler of artistic pretensions makes a great mistake in cheapening his programs.

"It is wrong to think that an assemblage of people—no matter where gathered—insist upon an arbitrary standard, either lofty or degrading in its nature. I have noticed in the public parks of New York, for instance, that the same audience which will cheer enthusiastically when a medley of favorite songs is played will just as indiscriminately applaud the composition of a master. So called 'popular taste' is misinterpreted and misunderstood in this country."

"It does not take much understanding of psychology and human emotions to know that the public has a dual side, the good fighting with the bad, and the people respond most quickly and fervently when one caters to its better tastes. Is this not illustrated, for instance, at Cooper Union, the people's great forum in New York? There high class music is given to crowds which fight for seats and compositions requiring high intelligence are performed amid scenes of indescribable enthusiasm. I am told that on the following night these same people may be at moving picture shows. What a mistake it would be if those arranging their musical programs were to suppose, because they are poor people, that their musical taste is low and programs were 'popularized,' which in America means music that is not always elevating."

"And in this connection it may be stated that a mistake many artists make is the desire for recognition that comes too quickly. They love public favor more than they do their art. Public favor is only valuable when it comes as an emphasis to the right kind of art."

"The greatest satisfaction an artist can have is his own conviction that he is following along the lines of art in which he is most sincerely himself, and not some mountebank that rides on the crest of the wave of public opinion. He must never sacrifice one jot of his artistic ideal for this public favor, because if he does he becomes a prophet of bad taste, instead of a missionary for good taste. The greater the talent the greater the good or the evil that he can do. The artist, therefore, has a great responsibility on his shoulders, as great from an artistic standpoint as has the representative of a country's government from a political standpoint."

"But, you must admit that all artists like applause," was observed.

### The Effect of Applause

"Most certainly they do, and from public applause, which comes spontaneously from a warm-hearted public, the artist can gain much inspiration and electrical sympathy which will reflect in turn in his playing and give more life and conviction to the work he is rendering."

"But, as I said before, this must come spontaneously. You cannot seek excitement any more than you can seek personality. In fact, the former is even more a thing of moods and fancies than the latter, because where personality is always a thing inherent or not in the artist, enthusiasm may depend solely upon surroundings. This sometimes accounts for the reason that an artist may sometimes appear to better advantage than at other times. He is not a machine and therefore his playing is not always perfect nor done in the same way. But what at least he can do is always to be himself and play as he thinks the composer would have him play rather than as he thinks a stamping gallery would have him play; and if he does so the stamping gallery will support him all the more strongly in his stand."

Mr. Spalding was asked what kind of music he preferred to play. He responded:

"I like to play all music if it is music. There are some pages of notes strung together—of so-called music—which I would deny the title. I do not believe in any cut and dried rules for a musician, once he has come out of a school, but here again, just as in a solo player, he must deliver his own message by the best means that he can and not the reflected message of some personality for whom he has an admiration."

"Of whom of the moderns do you prefer playing?"

"In violin literature I should say Max Reger is to-day the most epoch-making composer. His eleven sonatas for violin, unaccompanied, are a monument of what tonal possibilities there are in this instrument of four strings. As the musical writer of *The Standard* very cleverly said: 'Max Reger knows what the modern violinist can do. Bach could only guess.' This is, of course, a great compliment to Reger, but not undeserved, I think, after listening to the inspired melodies from his pen."

### Reger a Great Composer and a Good Friend

"At the present time Max Reger is perhaps the most discussed musical personage in Germany. One-half of Germany are Regerites and the other half are anti. One hears neither faint praise nor faint abuse. Having played his music so widely through France and Germany I was naturally anxious to meet him, and on reaching Leipzig was delighted to receive a note asking me to call."

At the appointed time I went to Kaiserstrasse and was ushered into a large studio room with two grand pianos. At the studio window sat writing the personality who had so greatly interested me during the past month. Of large stature and imposing features, his appearance denotes strength which atones partly for the repelling homeliness of which he has been so caricatured. A gruff voice greeted me, accompanied by a very brusque manner, which was even more emphasized when in my stumbling attempts at German conversation I could barely make myself understood. "The idea," he exclaimed, "of a musician not speaking German. You need an interpreter."

"Alas," said I. "I brought the best one that I could think of, to-wit, my violin."

"Take it out," he said in a resigned tone.

"As you may imagine this reception was not one well calculated to inspire me with confidence, but once I got playing his music the absorbing interest soon made me forget that I was playing for other than my own ears. To my astonishment at the end his cordiality and enthusiasm were as overwhelming as was his coldness at the outset. Since then I have learned that Max Reger can be as great a friend as he is a great composer."

Saint-Saëns is another composer of whom Mr. Spalding could not speak enthusiastically.

ly enough and he deprecates the comparative neglect which some of his greatest compositions suffer.

"While the opera of 'Henry VIII' has untold beauties, yet it is practically unknown even in England, the country whose grandeur was never more powerfully depicted than by the libretto, or expressed by the music of this opera," he said. "Then, too, the third symphony with organ obbligato is heard far too little. To Saint-Saëns all violinists must be eternally grateful for the valuable addition he has made to their literature, in the form of his concertos and fantasies."

"Has Debussy written nothing for the violin," Mr. Spalding was asked.

"No, and more is the pity, for had this subtle and poetic composer directed his talents to this form of composition I think we should have something quite unique, to which I expect his enemies will give an ironical assent."

Of audiences Mr. Spalding spoke enthusiastically of those he has played before in Germany and Russia.

"The audiences in these two countries give the most satisfaction to the artist," he said, "because one realizes in their praise or their condemnation how serious and vital a thing musical art has become to them. I can never forget my last appearance in Helsingfors in Finland. The wealth of enthusiasm, where every person's handclap told the story of his direct appreciation and not the parrot-like imitation of the person sitting next to him, the man who claps simply because the world claps."

### Likes America Best of All

"But you are glad to play to an American public once more, are you not?"

"Best of all; for what qualities I have given to the publics of France, Germany, Russia, England and Italy, I unite them all in an appreciation of the audience made up from the people who have sprung from the soil of which we are all so proud."

Mr. Spalding will play in the leading American cities during the coming season in a tour which is comprehensive both as to time and geography. He will appear many times during the course of the Winter in New York City.

CLARENCE AXMAN.

## NEW YORK SINGERS ON THEIR WAY TO EUROPEAN CENTERS



Mme. Ada Soder-Hueck, the Soprano, and Allen Hinckley, the Basso, Aboard the "Bremen"

Mme. Ada Soder-Hueck, the celebrated soprano and New York singing teacher, has arrived in Paris after a delightful trip on board the steamer *Bremen*. An elaborate concert was given on board for the benefit of the pension fund of the North German Lloyd, to which Mme. Soder-Hueck contributed a number of songs by Schubert, Grieg and Mrs. Beach and some operatic arias.

Many other prominent people traveled on the same boat. Allen Hinckley, the basso of the Metropolitan Opera Company, who is to join the Covent Garden Opera Company, and who is seen in the above picture. Mme. Soder-Hueck will leave for Berlin, where she will pass her vacation, and will return to America about September 15.

### Marie La Salle Back from Europe

Marie La Salle, coloratura soprano, of the Metropolitan Opera Company, and the wife of Max Rabinoff, the impresario, arrived in New York from Europe, August 15, on the *Kronprinzessin Cecilie*.



## O. HAMMERSTEIN AND HIS LATEST WORRIES

### Wireless Telegraphy, Strikes, Marriage, Cigars and the Water at Marienbad

LONDON, Aug. 19.—Oscar Hammerstein is gradually educating London newspaper men to appreciate his value as a source of interesting news, and it is getting so that they hang about his office every day to absorb the impresario's latest scheme of taking the public into his confidence. Mr. Hammerstein's very newest idea is the installation of a wireless telegraph plant on top of his new opera house, by means of which it will be possible for travelers to send in orders for seats while still on the ocean. Americans have already heard, probably, of Mr. Hammerstein's famous artesian well, which he started a contractor to digging three months ago. The contractor has not struck anything yet except hard rock, but Oscar hopes that if he doesn't eventually locate water he may strike oil or some other valuable substance.

Mr. Hammerstein is bound that, whatever happens, England shall listen to his music. "I have purchased a street piano," he says, "and if grand opera does not appeal to them I'll make them listen to that. They will have to hear my music, anyhow."

The impresario arrived back from Berlin, Marienbad and Paris this week. He was a little worried about the strike, as he thought it might delay the completion of his opera house. The carpenters have already been idle owing to the inability of the contractors to get supplies. Aside from apprehensions on that score Mr. Hammerstein's mood was entirely cheerful.

"I am much surprised," said he, "that no one has attempted to have me married this week. I have been in London three days and not a rumor has been circulated. This is too bad, for I expect to hear that I am married again every time I come back here."

"These marriage rumors merely show the truth of what I said about England's cigars. They need a better brand here. When I said that before some one in New York read about it and promised to send me some good ones, but I haven't received them yet. Perhaps the strike has held them up."

"But it may be that people here are beginning to realize that I am wedded to my art. I am, but I am also being rapidly separated from my money, and if things don't go right the British public will have to pay me alimony."

Mr. Hammerstein was asked how he enjoyed his stay at Marienbad. "I stayed there two days," he said, "and took three glasses of the water. Then I left town. I like gin better. As for Paris, it is a morgue. It is so dull that I wonder at myself for ever going there."

Mr. Hammerstein is to open his house with "Quo Vadis?" "I don't think much of the music," says he, "but wait till you see how I produce it!"

### PRAISE FOR OUR AUDIENCES

#### Never Saw a "More Elegant Public," Says Russian Singer in Italy

ROME, Aug. 9.—There are a good many artistic people at Viareggio, on the coast, near Florence and Pisa, just now. Signor Caruso and Maestro Puccini have been there for a few days, but they are not remaining there. Among the visitors living at Viareggio at present is La Kruceniska, or Salomea Kruceniska, the Wagnerian artist, who has described herself as enchanted by her reception in the United States and in South America. She says that she was particularly impressed by the large and luxurious theaters of New York. At the Opera House everything was on a magnificent scale. And then the audience, the people, the patrons of music. They were all "delightfully dressed and covered with scintillating precious stones."

"I never saw 'uno pubblico più elegante' in my life," says La Kruceniska. And she adds that the same scenes were visible in the theaters of South America. As to Russia, La Kruceniska is extremely sorry that they are banishing the Italian language from the operatic stage there. One theater does exist in St. Petersburg for Italian artists and Italian music, but it is conducted chiefly on commercial lines and art has practically to take a back seat. La Kruceniska, although not Italian, is passionately fond of Italy, and is greatly gratified to find Italian music and Italian artists well appreciated and understood in New York, London, Madrid, Lisbon and Cairo.

W. L.

## SCENES AFTER THE ANNOUNCEMENT OF ROMAN PRIZE WINNER IN PARIS



—From Musica, Paris.

Paul Paray, Winner of the Paris Conservatoire Competition, Carried in Triumph by His Associates and Members of the Faculty

has been pitifully small—but because some of its most famous winners have had to obliterate their most distinctive and individual musical traits before they could lay hands on it—vide Berlioz and Debussy. The "solemn presentation" of the coveted prize—as *Musica* speaks of the occasion—took place this year on June 20. At midday the bleak courtyard of the Institut is filled with a small crowd. There is no definite rumor as to what has taken place, but it is known that among the five competitors Paul Paray and Marc Delmas have produced a particularly favorable impression on the jury. Meanwhile the judges have been listening again to the cantata of Mr. Delmas. Their decision is unfavorable. One Mr. Dyck has given much pleasure with

Theodore Dubois and Charles M. Widor, Two Famous French Organists

his cantata. But the young man is still a year too young to enjoy the distinction of carrying away the venerable prize. So it falls to Mr. Paray, the beauties of whose composition are generally recognized. He is borne in triumph through the courtyard on the shoulders of his friends after having solemnly been informed by the judges that he is fully worthy of the honor that has fallen to his lot.

## BISPHAM PREDICTS MUSICAL UPLIFT

### Baritone Paints a Rosy Picture of This Country's Future as a Music Nation

It is a rosy picture that David Bispham paints of the future of music in America, and few, it will generally be conceded, are better prepared to testify than the popular baritone.

"In the near future," Mr. Bispham is quoted as saying, "I see a greater number of symphony orchestras in the richer cities. I hear these orchestras playing for local organizations which perform a wide repertory of opera of the best sort and all schools, and in the English language."

"I see vocalists from the most noted opera companies coming under the management of a continent-wide association to sing with local companies, and I hear orchestras

and artists playing and singing works of beauty by the old masters and by the moderns of foreign countries, and new works, symphonic and operatic, by our great men and women of genius—genius just as great, there need be no doubt—give it but a little encouragement—as ever came out of any other country. There would not be all the smoke of discussion about music in America and about the use of the English language in song, were there not an underlying spark; and that spark is now being fanned into a flame that will soon flare out and illumine the world with its brilliancy."

"So let each community take to heart the idea that music has come to stay, and that it is a great influence for good. Let no one, lay or cleric, say it may upon a weekday or a Sabbath; let there be no narrowness of view; but let every care be taken in its selection in order that taste may be elevated and a great work will be the result."

### Compositions by American Played with Success in Europe

Edmund Severn, the American composer who has been spending the Summer at Noank, Conn., has just received word that two of his orchestral works have been given in Belgium. His *Polonaise in A Major* was performed on July 24 at Ostende at a symphony concert under the direction of M. Pietro Lanciani and his "Song Celestial" at Blankenberge on August 5 under the baton of Dr. Edouard Blitz. Both compositions were received with great enthusiasm and brought forth favorable comment from the press and public.

### Marc Lagen to Have New Offices

Marc Lagen, the manager of musical artists, will, on September 1, move from his present offices to rooms 625 and 627 in the Bristol Building, No. 500 Fifth avenue.

Geraldine Farrar was one of this Summer's visitors to Bayreuth.



## "DONNE CURIOSE" TO OPEN METROPOLITAN

Wolf-Ferrari Opera Will Be Inaugural Attraction—Gatti's German Novelties

Ermanno Wolf-Ferrari's "Le Donne Curiose" ("The Inquisitive Women") will in all probability be the opening opera of the next season at the Metropolitan Opera House. Geraldine Farrar and Johanna Gadski will have the leading rôles.

This information comes from Berlin, where General Manager Gatti-Casazza is now staying. Mr. Gatti-Casazza has selected several German novelties which he intends for production next Winter at the Metropolitan. The proposed production of Giordano's "Madame Sans-Gêne" will have to be abandoned for this season, as the composer will not be able to complete the score in time.

The German novelties will include "Lobetanz," by Ludwig Thuille, in which Herman Jadowicz and Mme. Gadski will sing the leading rôles, and Leo Blech's one-act opera, "Versiegelt," with Mme. Gadski and Otto Goritz in the leading rôles. Horatio Parker's American opera, "Mona," will, of course, be another of the novelties, and it is among the possibilities that Mussorgski's "Boris Goudonow" and Franchetti's "Cristoforo Colombo" will be given.

Despite previous announcements to the contrary, it is now probable that Frieda Hempel, the coloratura soprano of the Berlin Opera, will come to the Metropolitan next season. The Intendant of the Berlin Opera has granted the necessary permission.

From Berlin comes also the news that Andreas Dippel has procured the American and English rights to an operetta by the French composer, Charles Cuvillier, of which the libretto is by the Viennese playwrights, von Gatti and Bels Jenbach, and will produce it in New York in October. The combination of a French score and a German libretto is a decided novelty. The operetta is called "The Diva's Domino," and it had its première in Berlin last Saturday.

Mr. Dippel has engaged Rosina Galli, who has been dancing for two seasons in Italy, for the Chicago-Philadelphia company. Mr. Dippel intends to produce several ballets in addition to the divertissements contained in some of the operas.

### GIVE CONCERT IN PINE GROVE

Well-Known Artists Heard in Unique Presentation at Walpole, N. H.

The Harvard Club of New Hampshire was recently entertained for a day's outing at the Summer home of Prof. Franklin W. Hooper of the Brooklyn Institute, in Walpole, N. H. Music played a large part in the festivities of the day, a program being rendered by Reinald Werrenrath, baritone; Lambert Murphy, tenor, and a string quartet consisting of William G. King, Jessie Montez de Vore, Gladys North and Lillian Littlehales—the two latter members of the Olive Mead Quartet.

On the old Hooper homestead, which has been occupied by five successive generations of Hoopers, is a large pine grove, in which has been placed a stage with a reflecting sounding board, and here Summer musicales are given a most delightful setting. The acoustic properties of the grove are remarkable, the most delicate pianissimos of a string quartet being readily heard as much as a hundred yards distant.

The program on this occasion consisted among other things of two movements from a Mozart quartet, the Molto Lento from the Rubinstein Quartet and the Andante Cantabile from the Tschaiakowsky.

Prof. Hooper, who by the way is quite the foremost figure in Walpole Summer life, also engineers a Summer lecture course in the town hall. Two recent concerts in this course were given by the same artists as above, with the additional assistance of Edith Milligan King, pianist.

Mabel Daniels, who won two prizes in the recent Federation contest, is also a Walpole Summer resident and appeared in one of the recent concerts in the double rôle of composer and accompanist. Mr. Werrenrath singing some of her songs with great success. Miss Daniels and Rebecca Lane Hooper, the playwright, who have for years collaborated in the production of some charming operettas, are also at work upon another one to be produced the coming Winter.

## MANY AMERICANS IN RUDOLPH GANZ'S SUMMER CLASS



Rudolph Ganz (Seated, Second from the Left) and His Class of Pupils at Lake Geneva, Switzerland

ANTICIPATING a busy season of concert giving in America, where he is an acknowledged favorite, Rudolph Ganz, the eminent Swiss pianist, has been hard at work this Summer preparing an interesting repertoire. This work has been interrupted only by his teaching, as a number of budding concert artists, including many Amer-

icans, have been studying with him at Clarendon, on Lake Geneva. The snapshot reproduced herewith shows Mr. Ganz and a party of friends, many of whom are students, celebrating July Fourth in patriotic fashion. Manager Charles L. Wagner, who will direct the forthcoming tour of the Swiss pianist, was among his recent visitors.

## LILLA ORMOND'S NEXT AMERICAN SEASON

LILLA ORMOND, mezzo-soprano, is one of the most attractive singers on the concert stage. For the past few seasons she has had remarkable success in the concert field, both in America and abroad.

In personality Miss Ormond is strikingly attractive. She is of Irish extraction, and both the beautiful timbre of her voice and her temperamental gifts show the warmth of the Celtic strain. She has a contralto voice of such wide range that she also sings mezzo-soprano with ease, and of a flexibility that makes it equally well suited to both lyric and dramatic music.

Miss Ormond will return from Europe about the end of September, and will open her season in a recital in Montreal on October 6, after that she will go to Maine for the Festival. She appears in Bangor on October 13 and Portland October 17.

Miss Ormond and her accompanist are already booked for recitals in Boston, Marlboro, Northampton, Milton, Andover, Dorchester, Haverhill, Rochester, Syracuse, Buffalo, Detroit, Toledo, Cleveland, Racine, Eau Claire, Kenosha, Wausau, Appleton, Duluth, St. Paul, Minneapolis, Red Wing, Lynchburg, Lexington, Athens, Memphis, Birmingham, Talladega, New Orleans. She will also appear in several Texas towns, and will have about fifteen concerts on the Pacific Coast. She will be kept busy until early April, when she will sail for Europe in time for her appearance in Brussels with the Ysaye Orchestra on April 18. Ysaye, the great violinist, conducting. Miss Ormond will also have three appearances with the Boston Symphony Orchestra this season. Her tour as usual is under the management of R. E. Johnston.

### JULES FALK IN RECITAL

Violinist Presents Program at Mr. and Mrs. Palmer's New London Home

Jules Falk, the violinist, who scored a noteworthy success as soloist at the New York State Music Teachers' Convention in Buffalo, gave a recital on Thursday of last week at the home of Mr. and Mrs. George S. Palmer in New London, Conn. He had the assistance of Mrs. Palmer, who has a finely trained soprano voice, and M. Gould, accompanist. The program follows:

1.—a, Aria, Ant. F. Tenaglia (16th Century); b, Scherzo, Karl Ditters von Dittersdorf (1739-1799); c, Menuett, Nicolo Porpora (1686-1766); d, Sicilienne and Rigaudon, Francois Francoeur (1698-1787). 2.—a, Wenn die Rosen blühen, Louise Reichard (1778-1825) b, Kanzonetta, Carl Loewe (1843); c, Und ob die Wolken sie verhülle, von Weber (1786-1826). 3.—Jocelyn, Benjamin Godard, for voice and violin. 4.—a, Preislied Paraphrase, Meistersinger (Wagner); b, Berceuse, Arensky; c, Dance of the Elves, Popper-Halir. 5.—Senta's Ballad from the Flying Dutchman (Wagner).

### Leoncavallo's New Opera

ROME, Aug. 19.—It is stated that Leoncavallo's new opera, on which he is at work at his Summer home in Switzerland, will be called "La Foresta Mormora." The libretto, as already announced in MUSICAL AMERICA, is by Enrico Cavacchioli, and is based on a romance by Korolenko. The work is in two acts, and Leoncavallo hopes to have it ready for production in Milan in the early Spring. New York will hear it later.

### CHARLES W. CLARK'S "WIG"

Youngster in Baritone's Native Town Doubts Quality of His Hair

CHICAGO, Aug. 21.—Until a few days ago no one would have dared question the genuineness of the hair belonging to Charles W. Clark, the American baritone, whose voice and singing caused so much favorable comment this year. But a hitherto unblemished record is now spoiled, and when the artist sails at the end of this month to fill some fifty engagements in England and France before Christmas he will be temporarily freed from recent chaffing.

The incident that almost robbed the big baritone of a handful of hair occurred in the main store of a small Ohio town where his boyhood days were passed. Clark chanced to be standing next the counter over which wigs were sold, and close to a man about to invest in needed adornment for his shining pate. A girl of four putting two and two together incorrectly reached from her mother's shoulder and seizing Clark's locks cried gleefully: "See man's nice wig," to the amusement of the bystanders who were joined by the baritone in the laugh that followed. C. E. N.

### Mr. Warford in New York State Recitals

Claude Warford, the tenor, who is under the management of E. M. S. Fite, has been giving recitals in Liberty, Loomis and Allaben, N. Y., this week.

## SEASHORE AUDIENCE APPLAUDS VAN HOOSE

Remarkable Demonstration for Tenor Who Appears with Others at Ocean Grove

OCEAN GROVE, N. J., Aug. 20.—Ellison Van Hoose, tenor, of the Chicago Grand Opera Company, appeared here in concert on Saturday evening last with the assistance of Mme. Gloria, coloratura soprano; Flora Hardie, contralto; Donald Chalmers, basso, and Clarence Reynolds, organist and accompanist. The audience was large and the applause was spontaneous and enthusiastic. The program was almost doubled by the demands of the audience, practically every number being encored. The program was:

Prelude to "Lohengrin," Wagner; Recit and Aria—"Celeste Aida" (Aida), Verdi; "Waltz Song" (Romeo et Juliette), Gounod; Duet—"Lovely Maid in the Moonlight" (La Bohème), Puccini; The Pauper's Drive, Sidney Homer; Quartet from Rigoletto, Verdi; "How's My Boy?" Sidney Homer; (a) "The Bloom Is on the Rye," Bishop; (b) "My Love She's But a Lassie Yet," Arr. by Helen Hopkirk; (c) "Merry of Argyle," Sidney Nelson; (d) "The Lass with the Delicate Air," Dr. Arne (1710-1778); "Prayer from Tosca," Puccini; Duet and Chorus, "Miserere" (Il Trovatore), Verdi.

Mr. Van Hoose was in excellent voice and demonstrated by his singing that, in the three years he has been abroad, America has suffered an actual loss. There may be many tenors, but there are very few of the caliber of Ellison Van Hoose. His voice is a pure, robust tenor, possessed of a sympathetic and yet clear ringing quality and is seemingly unlimited in compass. But, further than this, he sang with such art, with such intelligence, that his interpretations were a joy to listen to.

In the "Celeste Aida," which he sang by request, Mr. Van Hoose immediately won his audience and displayed that rare ability, the power to take an operatic aria from the context and make it supremely interesting to a concert audience. His legato was excellent, his phrasing good and the dramatic values well conceived. Recalled, he sang "La Donna è Mobile," which met with such a reception as to almost require a second encore.

Mr. Van Hoose made a tactical error by placing four songs in English too late in the program, but sang them with such delicacy, as to more than compensate. They aroused the audience to a great pitch of enthusiasm. In these Mr. Van Hoose was able to demonstrate that English is a most singable language, for his words were audible in all parts of the large auditorium.

In the duets with Mme. Gloria, from "La Bohème" and "Trovatore," both artists shared in the success. They were beautifully sung and Mr. Van Hoose's stage experience was ably demonstrated. These numbers proved to be some of the most popular offerings of the evening.

Mme. Gloria, though not a professional, is a coloratura of fine possibilities. Her voice is clear in quality, her technic impeccable and she sings with a true bravura style. Her waltz song from "Romeo and Juliet" brought an immediate encore and she was received with favor throughout the program. Her parts in the duets and quartets were done finely.

Flora Hardie, a contralto of much promise, was so successful in Homer's "How's my Boy" that she was encored, while Donald Chalmers courageously performed his program numbers despite a severe cold. The "Rigoletto" quartet, an old favorite with audiences here, had to be sung a second time. Clarence Reynolds played excellent accompaniments and opened the program with a rendition of the prelude to "Lohengrin," which received much applause. Owing to the attractiveness of the program, the fact that Mr. Van Hoose is a favorite in Ocean Grove and the latter's excellent singing here last Summer, the concert attracted one of the best audiences of the season. A. L. J.

### Music for "The Garden of Allah"

Nahan Franko's orchestra has been engaged for the forthcoming production of Robert Hichens' drama, "The Garden of Allah," at the Century Theater, New York. The orchestra will not appear in the auditorium, but in the foyer of the theater. Only desert music appropriate to the play will be heard in the body of the house. In replacing the ordinary theater orchestra in this manner Liebler & Co. believe they may be establishing a precedent that others will find worthy of emulation.

When the Berlin Royal Opera reopens Berliners will have their first opportunity of seeing and hearing Geraldine Farrar's *Goose Girl*, in "Königskinder."



## MacDOWELL HONORED AT UNIQUE FESTIVAL

[Continued from page 1]

concert information with stamps, a little maid carrying a pile of music up the street on outstretched hands, her pale curls shadowing the rapt expression of a devotee—a musical village indeed!

In the afternoon a reception in the Green

Miss Valentine is another member of the colony who is devoting her life to the interpretation (through the dance) of MacDowell's music. "To a Water Lily" was the best thing she did, the climax of this being wonderfully effective.

Mr. Husik, the handsome young Russian whom Miss Valentine is training, and who danced with her in Maeterlinck's Blue Bird, danced the Shadow Dance and the Dance of the Dryads with her. And all who saw these two dance together went away firm believers in the "Forest People."

Lastly, Miss Freeman played Mr. Humis-



The MacDowell Choral Club, as They Came Through the Pines Last Week at Peterboro, N. H., Singing MacDowell's "A. D., 1620"

studio, with Miss Schwab and Miss Wills at the piano.

In the evening a second concert, this one in the Town Hall. To this came the village mothers and fathers to hear their children sing in the great choruses—this MacDowell Choral Club, conducted by Euebius Hood, is wonderfully well trained. There were also the maiden ladies, too modest to remove their hats in public (St. Paul had said not to, "on account of the angels," and that was enough for them) and who sucked lozenges as they listened to MacDowell's music. Then, too, there was the fringe of chauffeurs, who highly approved of "the band"! This was "musical America" indeed, music by the people, for the people! And never was more genuine enthusiasm displayed!

Mr. Miles's "Danny Deever" brought "thunderous applause." Edith Castle's "Thy Beaming Eyes" was supremely wistful; every one adored Mme. Krueger. But Miss Thompson, who played the Grieg concerto, received most recalls of all, while there was a quite perceptible local pride in the splendid work which little Miss Clark, music teacher in the public schools, did as accompanist.

### The Third Day

On the third day, alas! it rained. Anguish was on every face. The old farmers were besieged with entreaties for favorable weather prophecies, but shook their heads. It did stop before the hour for commencing the concert, but the stage was too wet for Miss Valentine to dance upon, so the concert was postponed.

Word went forth from house to house that an impromptu concert would be given in the evening, to which all were invited. But again it rained terribly, and that, too, was postponed, and musicians and music-lovers "sat around and talked."

### The Fourth Day

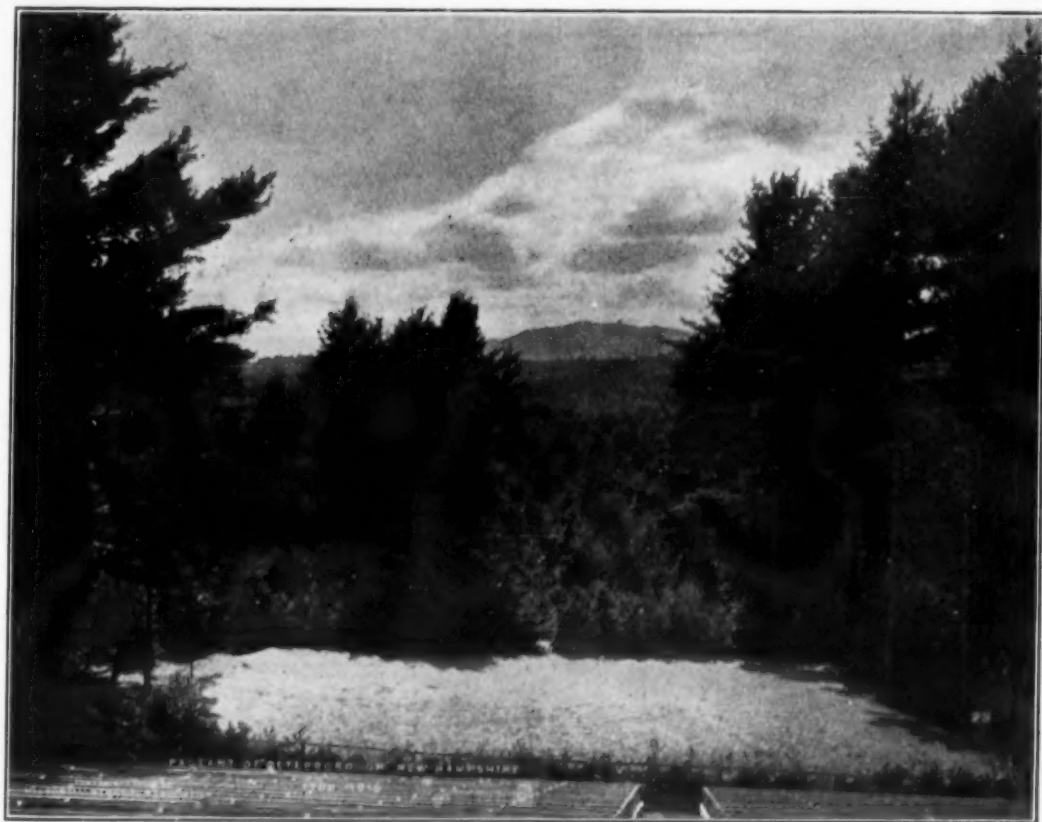
On Saturday nature was again kind, and the last concert took place under a blue sky, with an even greater audience than on the first day.

This was a concert of MacDowell music, even the Bizet Suite listed giving way to the "Haunted Forest" by urgent request.

The soloists were all young people of the MacDowell Colony. Zelina Bartholomew, who sang for Mrs. MacDowell on her lecture tour last year, sang the "Constancy" and the "Master's Voice" (To a Wild Rose). The singing of these songs is, to Miss Bartholomew, a labor of love. Her devotion to Mrs. MacDowell is very beautiful and her hard and unremitting labor is for one end to sing the Master's songs ever more and more perfectly. She lives at the colony, works in one of the cabin studios and is a graceful, modest girl, with the dignity of a very high purpose. Might not this concentration upon the works of one master be worth the consideration of other students?

ton's suite charmingly, Mr. Humiston himself conducting.

They were all so young, these artists in the final concert, so young, so earnest, so splendidly capable, that their appeal was irresistible. The audience responded to it at once, heartily and tenderly. These were the proof that MacDowell was right in his idea for a student colony and that Mrs.



Nature's Stage, at Peterboro, N. H., Upon Which the Open-Air Concerts of the MacDowell Festival Were Given Last Week

MacDowell is right in devoting her life to these and other gallant young workers.

This year six more cabin studios have been added to the seven already built and from these will come some of the best, if not the best music of the future.

HELENA MAGUIRE.

### Horatio Connell in Country Club Recital

Horatio Connell, baritone, who is spending his vacation camping in the Maine woods, eighteen miles from a railroad, recently sang for the Country Club at Prout's Neck, Me., accompanied by Mrs. William S. Nelson, of Orange, N. J. The recital attracted an audience which entirely filled the hall of the club house, and the applause was the most enthusiastic of any of the recent recitals held there. Mr. Connell received several encores.

## KATHARINE GOODSON'S AMERICAN TOUR

### Noted English Pianist Added to List of Virtuosi to Visit Us This Season

The coming season will be a notable one in piano circles, for it will present to Americans a number of the greatest pianists of the present time. A welcome addition to the list already announced is Katharine Goodson, the English pianist, who will be in this country from January to May under the management of Antonia Sawyer of New York.

Katharine Goodson has already won many laurels in this country, her last tour having been a most successful one and one that added considerably to her reputation as an artist. Since then she has played with many of the large European orchestras and her success with the Philharmonic Society under Arthur Nikisch and the London Symphony under Hans Richter has been pronounced, her performance having been so noteworthy that she was immediately asked to play again with the London Symphony in the Fall. Her repertoire for the coming tour will include the following concertos: Brahms in D Minor, Grieg in A Minor, Liszt in E Flat Major, Hinton in D Minor, Tschaikowsky in B Flat Minor and Saint-Saëns in G Minor. She has already been engaged by the Boston Symphony Orchestra, the New York Philharmonic, the New York Symphony and the Minneapolis Orchestra and a number of others, with which negotiations have not as yet been closed. Recitals have been arranged for Buffalo, N. Y., Raleigh, N. C., and in addition to this she will be heard in many other cities with the leading clubs and societies. Miss Goodson intends on the coming tour to feature the Tschaikowsky Concerto, which she has played here but once, the occasion



Katharine Goodson, the English Pianist, Who Returns for a Tour This Season

being at a New Haven Symphony concert under Dr. Horatio Parker. She will also receive the gratitude of many music-lovers for playing the wonderful D Minor Concerto of Brahms, which pianists, strangely enough, are wont to neglect and which has not been played in New York within the last four or five years.

### Savage Engages Baltimore Soprano

BALTIMORE, Aug. 20.—Mrs. Mabel Garrison Siemmon, one of Baltimore's leading sopranos, has been engaged by Henry W. Savage to sing a prominent part in a new English opera with a Japanese setting, which will have its premiere in this country in December. George Siemmon, of the Peabody Conservatory faculty, and husband of the singer, will conduct the orchestra for the production. Mr. Savage

of the older classic composers, with Mr. Siemmon, her accompanist. Both Mr. and Mrs. Siemmon have composed a number of songs. They are spending their vacation at their Summer home at Valois, N. Y., on Lake Seneca. W. J. R.

### BRIAN HOOKER WEDS

#### Doris Cooper the Bride of Metropolitan Opera Prize Librettist

Brian Hooker, author of the libretto of "Mona," the winning opera in the recent Metropolitan Opera Company prize competition, was married on August 18 to Doris Cooper, daughter of Mr. and Mrs. Frederic Tabor Cooper, of New York. The wedding took place at the residence of the bride's uncle in Farmington, Conn., the home of Mr. Hooker's parents. It is a number of years since the two young people first became acquainted in this town and they had seen little of each other during the time that Miss Cooper spent in school at New Rochelle and Mr. Hooker pursued his studies at Yale. But when the poet became assistant professor of English at Columbia University in New York he settled only a few blocks from the residence of the young woman and soon their friendship was renewed. Miss Cooper was much interested in Mr. Hooker's ambitions as a dramatist and she took a hand now and then in furnishing the writer with critical opinions during the progress of his work on "Mona." There was no small elation in the Cooper family when the results of the competition became known and almost coincident with the decision came the announcement of the couple's engagement.

### Opera Festival Week on Century Roof

The last week but one of the "Pop" concerts by Elliot Schenck's orchestra, on the roof of the Century Theater, New York, began on Monday night, when a "grand opera festival week" was inaugurated, with selections from Gounod's "Romeo et Juliette" as the featured numbers. Selections from "Aida," "Carmen," the Wagnerian operas, "Faust" and "Cavalleria Rusticana," furnished the feature numbers for the remainder of the week. Adele Krueger, E. Sheffield Marsh, Miss Howe, Julia Hume and Gertrude Bianco were the principal soloists.

### Beatrice Fine to Sing with Buffalo Chorus

Beatrice Fine has been engaged by the Buffalo Sängerbund as soloist for their first concert, in Convention Hall, November 27. Mrs. Fine will sing the "Dich Theure Halle" besides a group of German and English songs. Before returning to New York Mrs. Fine will be heard in Niagara Falls, Toronto, Rochester and a recital engagement in Pittsburgh is pending.



## Mr. Rabinoff Prepares Elaborate List of Russian Novelties for America's Next Musical Season

Manager, Just Back from Europe, Tells How Russian Government Assisted in Making Possible United States Tours for Czar's Famous Dancers—Cantor Sirota, Who Sings in Rabinnical Garb, and Is Said to Have "Most Wonderful Tenor Human Mind Can Conjure," an Added Attraction

### Facts in the Career of Max Rabinoff

Entered the musical managing business three years ago to compete with the monopoly then existing in Chicago. Acted as Oscar Hammerstein's Chicago representative. Married Marie La Salle, a soprano chosen by the Metropolitan Opera directors to be trained in Europe by a special endowment. Introduced Mme. Pavlowa and M. Mordkin, the celebrated dancers, to America, by arrangement with the Metropolitan Opera Company. Formed the Russian Amusement Co. and the Max Rabinoff Enterprises Corporation, with offices in New York, London, St. Petersburg and Paris.

THE RETURN of Max Rabinoff from Europe on August 15 has given those musically inclined plenty of material for discussion. Mr. Rabinoff, who is president of the corporation bearing his name and also of the Russian Amusement Co., a New York corporation, brought with him announcements that rival in scope the activities of any other American management for the coming season.

Primarily Mr. Rabinoff has added another link to the chain of community of musical interest established by Oscar Hammerstein in the construction of his London Grand Opera House. Joining hands with the redoubtable Oscar he will present in London from May 15 to August 15 the Russian ballet he has recruited from the Imperial Opera houses of St. Petersburg and Moscow for an American tour during the coming season. While a number of the great stars have been seen in London this Summer as rivals in opposition theaters the metropolis has never witnessed any-



New Offices Established by the Rabinoff Enterprises in London

thing like the combined cast that will be presented after America has had opportunity to enjoy the consolidation.

The attraction will several times outnumber the organization with which Mr. Rabinoff achieved such marked success last season with Mlle. Pavlowa and M. Mikail Mordkin. It will include not only the famous artists who scored such a triumph then, but such additions as Julia Siedlowa, Katrina Geltzer, Carlotta Zambelli, etc.

The ballet is only one of the many ambitious offerings Mr. Rabinoff brings. The Imperial Russian Court Balalaika Orchestra, which charmed music-lovers last season, heads the list. M. W. W. Andreeff, its conductor, has added an operatic quartet

this season, secured from the Imperial Opera House, of St. Petersburg.

An even greater novelty Mr. Rabinoff is bringing in Cantor Sirota, of Warsaw. Managers have sought for years to induce this pious musical marvel to make a concert tour, but he always has declined, holding that to commercialize the gift he feels God has bestowed upon him for religious functions would be equivalent to sacrilege. He comes to America for only eight concerts and the big fee he receives will be devoted to one of his various charities. This will be the first time the world famous Cantor, of Warsaw, has ever sung outside of Russia. Aside from the annual concerts he gives at St. Petersburg and Moscow by Imperial command the Cantor is never heard except in the temple at Warsaw, the largest Jewish house of worship in the world. His voice is described as "the most wonderful tenor that the human mind can conjecture." Sirota always appears in rabbinical garb and wearing a cap, and is a unique figure on the concert stage.

"I owe everything that I have accomplished to the helpful co-operation of the directors of the Imperial Opera House," said Mr. Rabinoff when interviewed by a representative of MUSICAL AMERICA. "They have permitted the United States to draw heavily upon their wonderful artistic resources because they feel a desire to show what the Imperial ballet really is and what Russian artistry means. They are vexed by the injury the reputation of Russian artistry has suffered at the hands of performers of all nations, particularly dancers, who have made bold to add the name 'Russian' to their advertising.

"I sailed from New York on May 6 with Mme. Rabinoff and Victor Kiraly, my personal representative," said Mr. Rabinoff. Upon landing at Naples I heard some voices. I went from there to Turin. There was little of musical interest at the Exposition so we left for Rome. I heard some more singers there but left soon for Milan. Milan with La Scala was of course our Italian Mecca. We heard much singing at this great opera house, in trials. Also I saw the best of the Italian dancers in Milan.

"Mme. Rabinoff sang at La Scala. The critics all lauded her, and the directors liked her singing so well that they desired that she make an engagement this season. It was impossible, according to her plans, to sing in Italy now, so we concluded our talks with the directors by practically closing a contract for Mme. Rabinoff to sing at La Scala the season of 1912-1913.

"Our journey from Milan to Berlin was primarily that Mme. Rabinoff might keep her engagement to sing at the Komische Oper in the German capital. She first sang the *Gilda* of 'Rigoletto.' So great was her success, and so warm the words of the critics that the directors changed the repertoire for the last week of the opera in order to have her give one or two more performances of 'Rigoletto.'

"From Berlin we went to Dresden. There, in the historic opera house in the Saxon capital, we heard the first performance of Strauss's 'Rosenkavalier.' From Dresden I journeyed to St. Petersburg with Mr. Kiraly. Madame went to Interlaken, where at the Hotel Schloss, Wildersville, she studied three new operas with Vittorio Podesti, musical director of the Metropolitan Opera House.

"Before leaving Dresden I closed contracts with three of Italy's best dancers, with whom I began negotiations in Milan.

"At St. Petersburg my first activity was to attend the graduating ballet of the twenty-one members of the senior class of the Imperial Mariinsky Institute. I found at the famous school of the dance about 160 'undergraduates'—some as young as five and six years. The general age of the boys and girls being educated at Government expense for the Imperial ballet ranges, however, from seven or eight to about seventeen.

"I saw Julia Siedlowa dance at a big society event at Strelina, the famous Summer resort near St. Petersburg. I was so impressed with Mlle. Siedlowa that I immediately sought her out, hoping to have her come to America. I found that she had already signed a contract with the Imperial Opera House for a term of years. The dancers would of course lose their pensions, but the loss would be more than repaid by the salary earned en tour.

"So I found that Mlle. Siedlowa had been hedged about by a contract. It was then that overtures with the opera directors began in earnest. Finally their desire to show America what the real Russian ballet is triumphed. Mlle. Siedlowa was given a leave of absence. A penalty of 21,000 rubles was imposed upon her, however, the same as was done with Pavlowa last year.

"The directors furthermore co-operated with me in my work of organizing a ballet, of a size and personnel equal to those of St. Petersburg and Moscow. After many



Max Rabinoff, Importer of Russian Musical and Terpsichorean Attractions

conferences they agreed to let Mlle. Katarina Geltzer, the rage of London, come to America. Mlle. Geltzer is dear to the people of St. Petersburg and Moscow and is a truly wonderful artist.

"Besides allowing me to bring over Mlles. Siedlowa and Geltzer, the directors agreed to let a number of other stars alternate between Russia and America. That is, part of the coming season they will dance under my management in America, part of the time they will appear in St. Petersburg or Moscow. Among these ballerinas will be Mlles. Kschesinska, Balashowa and Koralli, all *premières danseuses étoiles*. In addition, the directors gave permission for sixteen couples of character dancers to come over for the complete season. As for the

*corps de ballet*, the directors gave me permission to engage all I wished.

"This spirit of co-operation prompted me to open an office in St. Petersburg. In charge is M. Ivan Pietrovitch Artemieff, St. Petersburg's most noted musical critic.

From St. Petersburg I went back to Berlin, where I heard some more voices, and a promising young violinist. I studied the technic of some more dancers, and then left for London. A few days weighing of the musical and operatic situation in London caused me to decide to open an office there. Adolf Schmid is in charge. Mr. Schmid is an eminent London musical authority. He has been associated with Sir Herbert Tree, as musical director of His Majesty's Theater for the last eleven years and is still associated there. The press and publicity department of my London office has been put in charge of an English journalist, James de Conlay. The office is located in the heart of London in the Trafalgar Buildings, overlooking that famous square.

"It is an American building to all intents and purposes. Among other familiar institutions the London offices of the New York *Herald*, Associated Press, Chicago *Daily News*, New York Life Insurance Co., etc., are located there. In fact we took the offices of the Chicago *Daily News* and that institution moved to another floor—an incident that struck me as a peculiar illustration of how small the world is, after all, in view of the fact that Chicago is my home city and that Ben H. Atwell, in charge of our New York office, came direct from the editorial rooms of that newspaper after an association of twelve years with it.

"Quite as remarkable an illustration was my encounter with Oscar Hammerstein on the street. I represented Mr. Hammerstein in Chicago in other days. Optimistic and happy as ever, still engaged in building opera houses and still the center of musical interest, Mr. Hammerstein looked better than I have seen him appear in years. He has a great site, a beautiful opera house and plans apparently so well adapted to London as to insure success.

"In Paris I met Louis Ganne, composer of 'Hans, the Flute Player,' it will be remembered, and I closed a contract with him to produce his *opéra comique* 'Les Saltimbanques' in English in America this coming season. I also arranged in Paris to have another operetta written for a prominent grand opera star, who is to tour this country with a large company during the season of 1912-13. I decided that it would be to my advantage to have a permanent office in Paris, so I combined interests with M. Gabriel Astruc, and secured as my personal representative the Marquis de Saint Sauverre.

"This new development, the establishment of offices in London, Paris and St. Petersburg has given our companies an international aspect, and our operations have taken on that character as our contracts cover not only America, but London and Paris appearances. In addition to the ballet performances we shall present distinguished artists at Queen's Hall during the musical season."

## FARRAR SAYS SHE WON'T SING ENGLISH

It has long been suspected, if not known, by some of us that the chief obstacle in the way of opera in English at the Metropolitan is Geraldine Farrar, writes Charles Henry Meltzer, music critic of the New York American.

To-day, in a short talk which the writer enjoyed with that engaging prima donna and with Antonio Scotti, the impression was converted into a certainty, he declares in a dispatch from Munich.

"I will never sing translated words in opera," said Miss Farrar, when I asked her for her opinion of the pro-English movement.

"Why?" "First, because I am not obliged to do so. (That was the real reason.) Next, because all librettos lose when they are not sung in the original."

Antonio Scotti beamed and acquiesced. "Think," said he, "how wretched Wagnerian music dramas sound when they are sung in French!"

"And yet," put in the unimportant critic who had dared to suggest that American operagoers would like to understand what is sung to them, "the French stick to their own tongue in opera."

"Not always," replied Miss Farrar. "This Summer Mr. Scotti and I sang our respective parts in 'Tosca' at the Opéra Comique in Italian. The rest of the company sang French."

"Perhaps no one noticed. And, in any case, the result was not artistic."

"No one said anything, at all events. Our performances were successful."

So, although Humperdinck, the composer of "Königskinder," himself requested that

his most recent opera should be performed in our vernacular next season, and although Mr. Gatti-Casazza half assented to his wish, and Mr. Otto H. Kahn gave formal assurances on the subject, while Miss Farrar continues to interpret the *Goose Girl* at the Metropolitan the work will still be sung only in German.

"It is not because I deny the beauty of our language," continued Miss Farrar, "that I object to translated librettos. But because music—and above all, tone—is of the first importance in opera."

"And have words no importance? Wagner maintained the contrary."

"Oh, yes. Words are important. But tones are ever so much more so. Besides little that is sung is understood, anyhow."

"I understand every word they utter at the Paris Opera House," persisted the critic. "Even from the top gallery."

"That is because they don't really sing in France."

I paused, with thoughts of Renaud, Clément, Delna, Faure, Lassalle, the two de Reszkes, Dinh Gilly and a few others in my mind, while I digested this amazing and of course misleading statement.

"Have you never sung translated words in opera, Miss Farrar?"

"Yes. I have sung 'Manon' and 'Madama Butterfly' in German. But I will never do so again. Why should I?"

"And do you forget," said the critic, "that we have heard 'Les Huguenots,' 'Faust,' 'Carmen,' and other works in Italian at the Metropolitan, without any one taking exception to the translations?"

"True," said the distinguished baritone, who is nothing if not chivalrous. "But they would have been better in French."





Dear MUSICAL AMERICA:

Many thanks for the interesting letter from the Cincinnati publisher which you sent me. I am not altogether surprised that you considered it more adapted to my "collum" than to any of the various "columns" over which you hold sway. By placing it on this page its points will certainly not be missed, whereas otherwise they might be. So here goes:

To Editor of MUSICAL AMERICA:

Dear sir please put following in your reading Collum if you can spare the space and oblige—

Ideal music Publishing Co notes of Cincinnati Ohio

M. A. Acker the talented musician and publisher has been engaged to write fifteen new songs and Instrumental Peices for the coming Season among these new successes are two What will her answer Be yes or no

and  
Call me Back again Sweet Heart  
Words and music By M. A. Acker the above two Be far ahead of any Songs Published in years melody is of a Verry chary order with fine Waltz Chorus. Both Songs are featured By Miss Grace Homan of New York City

If a thing does not fit in one column put it in another, is a very useful rule. If you look long enough you will find a hole to fit any kind of a peg you may happen to have. If Mr. Acker has written songs which are "far ahead of any songs published in years" he is certainly going some and sure of his place in the Hall of Fame.

Here is a funny thing. Did you ever notice that letters of this kind which you receive are always on sheets having a business-like printed letter-head, which is always most correct as to spelling, punctuation, capitals, etc.? I wonder how they do it. Do they look up the nearest school teacher and get her to set the copy right for them, or does the compositor take it upon himself to see that his patrons' letter-heads will not be of a kind to do him more harm than good? This thing has always puzzled me and it is always cropping up.

Since the great success of "Koenigs-kinder" last Winter, the musical world has its eye on Engelbert Humperdinck and will watch with interest anything he is doing. I have just seen the first account that is in any way satisfactory of what he is now at for the Olympia in London. It is really quite a new kind of thing and therefore hard to find a name for it.

Pantomime, especially in England, means something quite different. Pantomime has a comic element in it which does not exist in this new, and thus far nameless work. It will apparently be more in the nature of a legendary spectacle, in which it is said there will be over 2,000 performers. It is on a text by Vollmoller, which is based on a legend of the old Rhine, the scene being for the most part in a cloister in which the Maria cult prevails.

The characters are mostly children, and there are supernatural events, as visions and miracles, in the play and celestial choirs are heard. Humperdinck has gone deeply into the spirit of the work and has looked up the music of the old Maria cult and studied the Maria hymns of the twelfth and fourteenth centuries and the more popular Mary songs of the fifteenth century. He has used the melodies of these songs to some extent in his score, although they are handled in a modern manner. (This crime of the employment of folk songs in modern art works is, I see, wholly ineradicable.)

The composer says that his instrumentation will be thoroughly modern and that he will make use of every device known to the present-day music world. To the organ particularly he will give a large share of the music and he takes occasion to say that the great modern concert organ is an instrument, the artistic possibilities of which have never yet been exhaustively utilized.

This all sounds very promising to me. I see the possibilities in it of a real and distinctive musical atmosphere, although I fear that the holiness of the piece will make it impossible for me ever to attend it. I sup-

pose I shall have to try to console myself with the "Der Rosenkavalier."

\*\*\*

Have you seen the recent manifesto of the Futurists? Do you know, in fact what a Futurist is? The name is sufficient indication that he belongs to some sort of a cult and it would not be difficult to guess that it is a crazy cult. I have about come to the conclusion that all cults are more or less mad, usually more, although it is a little difficult to square this with the fact that a number of the great movements of the world first existed in the form of very restricted cults.

I guess we will have to come to the conclusion that there are cults and cults, but for a wild-eyed and long-haired cult of the most approved type recommend me to the Futurists. From some of their ideas one might suppose they were in affiliation with Benjamin de Casseres, some of whose speculations or, rather, nightmares, concerning the universe I referred to recently. But these Futurists are not in it with de Casseres when it comes to the question of literary imagination, although they seem to think themselves the very pinnacle of all attainment in questions of the imagination. It seems that they "hurled" a first manifesto from the stage of the Chiarella Theater, at Turin, in March, 1910, although the shock did not seem to be felt very hard by the world. In that manifesto they demanded that Venice be turned into a city of factories and declared that factory chimneys were more beautiful than quattrocento palaces. Is not that absurd? I am fond of palaces and have always been particularly enamored of the quattrocento sort.

The Futurists refer to the fight at Turin as having become legendary, which shows how legend can sometimes be made out of myth. The new manifesto formulates a new creed for art, an art which can no longer be satisfied with form and color, which will no longer fix on canvas one definite instant of universal dynamism, but will simply represent the dynamic sensation itself.

"Thus, for instance," say the futurists, "a runaway horse has not four legs, but twenty, and their movement is triangular." Thus in all future pictures we will see horses supported presumably on four triangles which are to be a bundle of legs. The instantaneous photographer a few years ago changed very considerably our notion of what a running horse is like—I will not say *looks* like, for running horses have been painted according to what they looked like for many years.

After the instantaneous camera showed what they *were* like, the eye became observant and found out that it was the truth and now we would scorn the other picture of a running horse whose legs are not tied in a double bow-knot. And now we are to lose this hard-earned truth in favor, not of what the legs of a running horse look like to the present generation, but of what they ought to look like to us according to the Futurists. After the painters begin painting horses' legs as triangles I am sure we will all see that the legs of running horses look like triangles and be astonished at our previous stupidity. It was Oscar Wilde, was it not, who discovered that after one of the English painters, or was it a Frenchman, began to paint a certain kind of mist that nature began forthwith providing just that kind of a mist?

"We declare," say the Futurists, "that a portrait must not resemble its model and that a painter must draw from his own inspiration the landscape he wishes to fix on canvas."

True. Most portraits must not resemble their model if the artist wishes to get his money for them. Portrait painting is a bad business anyway. One's ideal wings are clipped too much. As to the artist drawing from his own inspiration the landscape which he paints, I am strong for that myself, provided that the artist has some notion of natural possibility and an inspiration that is not second cousin to a hasheesh dream or absinthe jag.

Don't believe anybody who tells you that a landscape must be painted on the scene.

If art has any use it is to idealize.

If music actually reproduced all sounds natural and otherwise that we hear about us, nobody would listen to music. The need of the ideal steps in, the mind of the musician conceives a certain rhythmic scheme, a definite melodic line, certain recurrent harmonies, and out of it comes the ideal thing which we call music.

People seem to have a hard time getting it into their heads that the painter does the same thing. The great painter is not photographic. He knows that there are plenty of photographers who are doing that. He knows the kind of thing that nature might do but seldom succeeds in doing. He does not make up different kinds of trees and different kinds of animals from those which exist. But he arranges them differently from the relation in which they are ordinarily seen. He groups things to purpose and he brings something more than

blind nature into his contours and color arrangements. He makes them purposeful and expressive. He concentrates their meaning and effectiveness. In short, he gets his landscape from his imagination, which is the best place to get one from, if, as I have intimated, your artist is not a Futurist.

"Who can believe," says the Futurists, "in the opaqueness of bodies since our sensibilities have been sharpened and multiplied through the obscure manifestations of mediumnity. Why do we forget in our creations the double power of our sight with its scope of vision almost equal in power to that of X-rays?"

It is such expressions that cause me to class the Futurists among the woozy sort of cultists, especially when shortly following there comes a bull against nudity in painting as nauseous and tiring. This would seem to mean that since we have or are to make ourselves believe we have, acquired the X-ray vision, we are no longer bodies, but only bones. And since we are not to have the nude, human figures will hereafter consist in dressed up skeletons. This is right in line with modern art, one must admit. "Bones seen through clothes" would make an excellent title in the present style. You will remember Debussy's "Bells heard through leaves."

When people begin saying things backward for the sake of effect I mistrust them. "The suffering of man," say the Futurists, "is as interesting in our eyes as the pain of an electric lamp which suffers with spasmodic starts and shrieks with the most heartrending expressions of color."

I wonder why they did not say *almost* as interesting. It appears that to understand the beauties of a Futurist's picture the soul must be purified and the eye delivered from the veil of atavism and culture. I am for shunning the atavism and the culture myself. The minds of all of us are entailed to their own destruction by traditional and atavistic culture. I have struggled myself to fight it off, but I must confess that I hope that when I succeed in getting my soul purified of this dross of ancient civilization it will not be to the end of enabling it to understand the beauties of a Futurist's picture, in which yellow shines in our flesh, red flashes and green, blue and violet dance there with voluptuous and winning graces. In one thing I commend these wild fellows. In their "declaration" they maintain "that art critics are useless or harmful." Granted. But the question is, though, how are we

going to get rid of them? And would it not be expected that the Futurists should say just what they have about the nude in painting? That there is nothing immoral in it in their eyes, but that it is the monotony of nudity that they fight against. I put you on your guard against these Futurists, for I see in their talk evidence of some of the things that are getting popular nowadays but which are sure to lead down the primrose path to destruction. Beware the frumous Futurist. Like the goblins "they will get yer if yer don't look out."

\*\*\*

Do you remember that I cast a little aspersions the other day on the idea of the MacDowell Club instituting a scholarship to send a man to Harvard to study play-writing? This caught the eye of my friend, Frederick Ayres, who, thinking that I might be attacked for my views, and wishing to give me a little moral support, wrote as follows:

Anent your remarks concerning Harvard and dramatic literature, it was the Harvard literary department's main guy (isn't that better than mainstay) who characterized Whitman's poetry as "hexameters bubbling through sewage" illustrating their receptivity toward new ideas. Emerson, despite his New Eng-

Emerson, despite his New Englandism, did better with regard to a definition of Whitman's poetry, as might be expected from a seer, even one who is not wholly in sympathy with the subject of his comment. He calls "Leaves of Grass" a combination of the Bhagavat Gita and the New York Herald.

\*\*\*

Tsu Kung, a pupil of Confucius, wrote that "in any country it is only necessary to hear its music in order to know if its manners and customs are good or bad." Speaking of seers, it strikes me that it would take something more than a seership to discover the goodness or badness of manners and customs of the peoples who can produce some of the composers of the present time. I really think that it would have offered one excellent and lasting amusement to have been able to hear Confucius, or Kong Fu Tsi, as I must inform you he should be called, up against, let us say, a fugue of Beethoven, or Strauss's "Don Quixote." I am sure that we would have had light on the manners and customs of the Germans. However, people that live in glass houses shouldn't throw stones, and I am constrained to admit that there is sometimes bad music written in the United States. Your MEPHISTO.

## MINNA KAUFMANN TO RETURN FOR CONCERTS



Minna Kaufmann and M. Lafarge of Paris

MINNA KAUFMANN, the New York soprano, has been in Paris since early in June studying with M. Lafarge, in preparation for her recital work during the coming Winter. M. Lafarge is well pleased with her tone production and has already given her several pupils for voice placing, also praising her French enunciation. She will return to this country about September 20 and will appear in a number of recitals and concert engagements, which her manager, Antonia Sawyer, is arranging for her.

### Sues Atlanta Music Schools for Using His Name on Their Catalogs

ATLANTA, GA., Aug. 21.—Atlanta has been unusually dull through the Summer, and, with the exception of a few local musical affairs, nothing of importance has occurred.

Michael Banner, the violin teacher, will return to the city, and it is announced that he will be connected with A. Gerard Thier's School of Music.

A law suit of interest in the musical circles is that of A. Gerard Thiers against the Atlanta Conservatory of Music and the Cox College for the alleged unauthorized use of his name on their Fall catalogs.

The Atlanta Music Festival Association is preparing for several big choral productions in the Fall. L. B. W.

The Barth Madrigal Society of Berlin will make a tour of German cities and also sing in Holland next season.

## OPERA STORIES

A book every music-lover should have. The stories of 132 operas in few words (divided into acts). Full-page portraits of famous singers. Endorsed by teachers, singers, the public, and the press. Sent post-paid for 50 cents.

HENRY L. MASON

188 Bay State Road

BOSTON



## HUMOR AND ADVENTURE "ON THE ROAD" WITH A SYMPHONY ORCHESTRA

Moving Sixty-five Musicians About the Country and Keeping Them All Contented Is No Easy Matter—Trouble Over Baggage—Assigning Lower Berths a Problem for a Trained Diplomat—Diversions of the Men En Route



The local baseball management extends the courtesy of the city ball park; the orchestra charters a traction car and starts for the grounds

By FRANK E. EDWARDS

PERHAPS the musical devotee who attends all concerts religiously and who would rather hear a Beethoven symphony than witness the "Cubs" and "Pirates" cross bats in the hottest baseball game of the season would prefer to know nothing of the business side of symphony concerts; he may fear that some thought of the behind-the-scenes part of producing a symphony might force itself upon him and detract from the transporting pleasure of the performance. On all such blessings! May their tribe increase! We need a greater appreciation of good music in America and an ecstatic mood is the first requisite to the full enjoyment of a program. But what happens when the orchestra is not on the stage is, in fact, indirectly responsible to a degree for the quality of the performance, especially when the orchestra is *en tour*. And while, of course, an orchestra on its travels is not attended with the picturesqueness of an old-time circus, nor beset with similar difficulties, there are some rather interesting details and many incidents, both awkward and amusing, connected with the business of a large orchestra which should interest concert-goers. And, for the serious, a day on tour with the orchestra might encourage even a greater appreciation of the music.

Everything connected with the management of an orchestra is necessarily pretty well systematized; but, when the orchestra is touring the system is more than likely to be upset at frequent intervals. It is these upsets which give spice to the business. At home rehearsals begin promptly at nine-thirty and end at twelve; the concerts are for the most part given in regular sequence and at regular hours; the stage is spacious; the lights are properly arranged; the temperature is regulated, and, best of all, there is no train to catch after the concert is over. And, even in touring, when an orchestra makes the same towns frequently, it is possible to plan with some degree of precision. But make a tour through the Middle West, taking towns several hundred miles apart, and new conditions bob up with painful irregularity.

When on tour most of the symphony orchestras carry not less than sixty-five musicians, so, with the conductor, perhaps a soloist or vocal quartet, and the business representative, there are usually about seventy in the party. The railway arrangements are of course made far in advance and passenger agents at all points where the orchestra plays have full information in regard to its movements. Thus every precaution is taken to avoid delay and inconvenience. If it is a day ride one or two large coaches are provided for the musicians, and those who prefer may, of course, patronize the Pullman company; and for the baggage, those innumerable oddly shaped boxes and trunks, there is a special baggage car—a car, by the way, from which all heat must be "cut out," as the brakeman puts it, for a bass fiddle or 'cello, if it had been lying next to the steam pipes all day, would bring tears to the eyes of its owner when unpacked for the concert. On a night ride standard Pullmans are provided, a part of seventy requiring at least three cars, some of which (Mr. Manager please do not forget!) must contain drawing rooms, one for Mme. Prima Donna and one for the wielder of the baton, the man

upon whom the success of every program depends.

### The All-Important Lower Berths

And who gets the lower berths! There's the rub! They are assigned very carefully,



Impatiently waiting for a late train

I assure you—yea, almost prayerfully! There is a bit of caste system in an orchestra. After having taken care of the conductor and soloists, first consideration is due the concertmaster and then the principals—the principal of the second violins, of the violas, the solo 'cellist, the first oboe, first clarinet, then the men at the same desk with the principals, and so on. Referring to the list again one always finds a few veterans whose comfort must be taken into consideration, and invariably some fat men. So, pity the man whose duty it is to assign berths! He takes the charts of the cars, marks down the men who must, then those who should, have preference, and, in desperation, finally writes crosswise on the chart the names of the other men, the young fellows, and they draw lots. Then, if he values smooth-sailing with the Pullman car conductor and his dusky porters he sends the charts down a few hours ahead of leaving time, that all berths assigned may be made up.

But come back on the stage just before the concert is over and see for yourself how it all happens. Suppose we are in Cleveland, Ohio. The last number on the program has just been played and the conductor is bowing a final acknowledgment. Already the audience is leaving, and outside one hears the calls for carriages, punctuated with the familiar "Honk!" of the autos. With the Orchestra, packing up begins. The band is due in Indianapolis for rehearsal at nine-thirty next morning. The printed itineraries with which each orchestra member is provided, or the stage bulletin, as it may be, show that the train leaves at eleven-thirty. The fiddlers are carefully wrapping their precious "strads," Mr. Flute-player and the other "woodwinds" are conscientiously swabbing out their instruments, while the librarian and his assistants are gathering the music from the stands and stowing it away in the music trunk. At the same time the music racks are being



While waiting for a train connection members of the orchestra form an impromptu männerchor with a prima donna soloist assisting

unjointed and closely packed in crates, the big kettle-drums are covered and each locked in a trunk padded inside to fit, like a huge nest, and the men who play the bass fiddles—affectionately dubbed "dog-houses"—are putting them away in their queer-

in a jiffy; everything O. K." So when the concert was over every man hurried to the station. I had left the Music Hall just before the last number on the program to make doubly sure the train was ready. On reaching the station I was met by the station-master, who asked me to phone Mr. B. of the passenger department. (He should have been at the station.) Mr. B. wanted to explain, begged my indulgence, etc., etc.; a little accident up the road, the engine to pull us up had left Cleveland, but was delayed in the yards; nothing serious, expecting it in every minute. Fine! And an early train to take next morning! It was a terribly cold night in February, and as I talked I could hear the men creaking past in the snow and inquiring rather impatiently about the train, which they had every reason to expect would be ready to pull out. Cold weather invariably makes trains late, and one should make some allowance; but this happened to be a particularly awkward wait. Not until midnight did we hear the welcome "Toot!" of the belated engine, and it was two o'clock in the morning when we reached Cleveland. If we could have anticipated—but what's the use! And besides there was the early train to take. The weather man is not sending out warnings to symphony orchestras. I once heard an orchestra in Central Park during a misty rain and the fiddles sounded like banjos—but that's a digression.

Mentioning the annoyance caused by a cold night reminds me, however, of another cold-night incident which, had the artistic success of a concert not been at stake, would have been amusing. It happened in Toronto. I went back on the stage a few minutes before time for the concert to begin to see if everything was in readiness, and found a group of musicians gathered about the first horn player, who, with a lost-my-last-friend expression, was passing his horn

[Continued on page 28]

**MME. JEANNE JOMELLI**

**CONCERT TOUR**  
From Jan. 1 to June 1, 1912

Inquiries to  
**HAENSEL & JONES**  
One East Forty-second Street  
New York

**REGINA VICARINO**  
PRIMA DONNA SOPRANO

"A Genuine Musical Discovery"—  
Alfred Metzger, in *Pacific Coast Review*.

Many famous singers have sung in San Francisco in their young ambitious years, but never one of greater genius than Vicarino.—Frances Jolliffe in *San Francisco Bulletin*.

Sole Representative  
**H. ALEXANDER, 1433 Broadway, New York**

### Cold Weather Delays

Several years ago a special train was engaged to leave Akron, Ohio, after the concert and run to Cleveland to facilitate leaving Cleveland on an early morning train. With due precaution the station-master had been reached over the 'phone while the concert was still in progress, and I had the cheering assurance: "Oh, yes! Cars right out here on siding; take you to Cleveland



## FRENCH OPERA FOR COAST

## Paris Impresario Promises Long Season in San Francisco and Los Angeles

SAN FRANCISCO, Aug. 12.—Pierre Grazi, former impresario of the Lyric Opera, Paris, sends words to this city that his arrangements for the Winter of French opera are about completed and that there now is no doubt that his company of French singers will be heard in repertoire at the Valencia Theatre. Monday night, November 13, is the date set for the opening. As Grazi proposes to bring a company of one hundred and fifty all the way from Paris direct to this city, the magnitude of his undertaking is apparent.

"We shall stay at the Valencia for two months at least," he says, "and then will play an engagement in Los Angeles. If the season is as successful as I have every reason to believe it will be, I shall make San Francisco the producing center of my operatic operations and shall become a fixture in your city."

"San Francisco is ripe for a season of grand opera in its more pretentious form. My artists, while they will be entirely new to San Francisco, will go there with the indorsement of Parisian success. I do not hesitate to say that individually and collectively they will create a sensation in San Francisco."

"I hold the rights to many of the greatest of modern operas in French. Among these are Massenet's 'Hérodiade,' Saint-Saëns's 'Samson et Dalila,' Massenet's 'Don Quixote,' Delibes's 'Lakmé,' Massenet's 'Werther' and 'La Navarraise,' Reyer's 'Sigurd' and Saint-Saëns's 'Henry VIII.'"

## Johann Strauss Next to Wagner in Vienna's Favor

Strauss came next to Wagner as an operatic favorite in Vienna last season, but it happened to be Johann Strauss, not Richard! The Viennese think so highly of the waltz king's operettas that they produce them at their Imperial Opera with the same care as grand operas, and with grand opera singers. The result is that "The Gypsy Baron" was thus given last season nineteen times, "Cinderella" eight times, and the "Fledermaus" five times, making altogether thirty-two. Wagner's operas were sung sixty-four times. Richard Strauss's operas were heard twenty-six times—the "Rosenkavalier" eighteen times, "Elektra" eight times. Altogether, sixty different operas by fifty-four composers had 294 performances, and besides these there were fifteen different ballets, which were represented ninety-one times at the same house.—*New York Evening Post*.

## Miss Hinkle for Chicago Apollo Club

Florence Hinkle has been engaged to sing with the Apollo Club of Chicago on March 2 and 3. On August 10 Miss Hinkle was the soprano soloist at the Rochester Music Festival, which was attended by more than 50,000 people.

## A MUSICAL VERSION OF SMOKE



Mme. Lydia Lipkowska "Playing the Puffs" in "The Secret of Suzanne," as Given at Covent Garden

MME. LYDIA LIPKOWSKA, the popular soprano of the Boston Opera Company, has been winning fame in London as the heroine of the cigarette opera, "Il Segreto di Susanna." London *Sketch* presents its readers with a unique pictorial setting, reproduced above, depicting Mme. Lipkowska "playing the puffs," for in the smoke-wreaths that issue from her mouth

may be seen the introductory bars of the song in which she confesses her secret passion for the cigarette. The opening words of this song might be rendered, very freely, as follows: "How sweet to rest, with half-closed eyes, And watch the tender smoke-wreaths rise: To draw them in and puff them out, And see them curling round about: So, 'mid blue clouds and golden beams soar upward to the land of dreams."

## Blanche Arral to Return

Mme. Blanche Arral, the French soprano, will visit this country this Fall for a season of eighteen concerts. Her last appearance here was in the season of 1908-09.

Elgar's Second Symphony has failed to make a definite success in London.

## MISS GLUCK IN NEW OPERAS

## Soprano Will Appear in Some of Metropolitan's Novelties This Season

Mme. Alma Gluck, who as told in *MUSICAL AMERICA* is spending the Summer at her cottage at Lake George, is preparing herself for what promises to be the most important year of her young career. Director Gatti-Casazza has assigned to Miss Gluck several of the most important rôles in the operatic novelties which are to be heard in the Metropolitan Opera House during the early part of the season. However, before the opening of the opera season Miss Gluck is to sing a number of concert engagements which have been arranged for her by the Quinlan International Musical Agency and which will open with an appearance in Toronto, Can., with the Toronto Symphony Orchestra on October 3.

Miss Gluck is also to be one of the leading sopranos at the coming Maine State Festivals, singing in Bangor on October 12 and Portland on the 16th. Miss Gluck is to give another recital in New York, for which her managers have secured Carnegie Hall.

## BACHAUS IN VIENNA

## Noted Pianist Acclaimed a Prime Favorite by Austrian Critics

Wilhelm Bachaus, the noted pianist who makes his American debut with the New York Symphony Orchestra on January 5 and 7, appeared several times last Winter in Vienna and in the opinion of the critic of the Vienna *Volksblatt* "he eclipsed every other pianist who had been in Vienna during the season." The critic of the *Neues Wiener Journal* said: "This year Bachaus was the pianist most in vogue. He combines a gigantic force, unusual virtuosity, the most delicate of touches, eminent understanding of his art and glowing interpretation. He makes the meaning of each composition clear and piano music that is played so often and so badly, in his hands receive a magic touch and becomes beautiful and tuneful."

Bachaus, who is practically the only new pianist to be heard here this season, will fill a large number of important engagements already secured for him by the Quinlan International Musical Agency.

## Tenor Steele Shines in Litchfield Concert

LITCHFIELD, CONN., Aug. 21.—A concert was given at the Litchfield Clubhouse the other night by Ethel Powell, soprano; Rose Bryant Milcke, contralto; Roy Williams Steele, tenor, and Gilbert Wilson, baritone, with Mary H. Steele, accompanist. About two hundred of the townspeople and Summer colony were present and expressed warm pleasure over the music. Mr. Steele's solos, Cadman's "Moonlight Song" and Russell's "Sunset," were heartily encored and similar approval was accorded the others. The second part of the program was devoted to Morgan's song cycle, "In Fairyland." The quartet is so well liked here that it has been engaged to stay through the whole of this month. Mr. Steele left last week for a few days to sing at private musicales in Keene, N. H., and Boston.

A man who has no music in his soul may get rich writing popular songs.—*Chicago Record-Herald*.



1911-12—NOW BOOKING  
Third Season in America

PAULO

**GRUPPE**

DUTCH 'CELLIST

For arrangements address Concert Direction  
J. E. FRANCKE, Browning Bldg., 1269 B'way, New York  
European Direction: Daniel Mayer, London

**Goetze-Kellner**  
FIRST AMERICAN TOUR  
Management: Bradford Mills  
American Musical Bureau  
864 Carnegie Hall  
New York

**MME. ALICE ANDRES PARKER**

VOICE BUILDING. Restoring Injured Voices a Specialty. PERFECT TONE PRODUCTION.  
GRAND OPERA COACH. Tel., 1274 Bryant. Metro'n Op. House Bldg., 1425 B'way, New York.

**MAXIMILIAN PILZER** VIOLINIST

Concert Direction: . . . M. H. HANSON, 437 Fifth Avenue, New York

**Madame Corelli**  
Maestra di Canto

BERLIN Studio: Nürnbergerstr. 1. Consultation Hours, 2-3 Tel. Amt Ch. 4801

**WILFRIED KLAMROTH** Teacher of Singing

will reopen his studio in New York on or about Sept. 20, 1911. Until then address him at Edgartown, Mass. New York Studio, 11½ W. 37th St.

**LEON SAMPAX** THE BELGIAN PIANIST  
Address: CHAS. E. NIXON  
246 MICHIGAN AVE.  
CHICAGO, ILL.

**FLORA WILSON** LYRIC Soprano  
THE PORTLAND  
WASHINGTON, D. C.

**THE GUILMANT ORGAN SCHOOL** WM. C. CARL

**DIRECTOR**  
34 West 12th Street, New York  
FALL TERM—OCTOBER 10  
Send for New Catalogue



**M. LITSNER**  
E. VOICE CULTURE  
OFFICIER D'ACADEMIE OF FRANCE  
54 WEST 39th STREET, NEW YORK



**MARTHA GISSEL**  
SOPRANO  
Concerts—Oratorio—Recitals  
Telephone 228 Keap St.  
426 W. Wmbsg. Brooklyn

**WALTER L. BOGERT**  
BARITONE  
TEACHER OF SINGING  
Lectures and Recitals  
644 Madison Ave., New York. Tel. 5430 Plaza.

**ISABEL HAUSER**  
Concert Pianist :: Season 1910-11  
Residence Studio, THE APTHORP, Broadway and 79th St., New York  
Direction, Mrs. Paul Sutofus, 1 W. 34th St.

**LAMBERT MURPHY**  
TENOR Metropolitan Opera Co.  
For Concerts apply to **WALTER R. ANDERSON**  
S. W. 38th St., New York

**W. FRANCIS PARSONS**  
BASSO CANTANTE  
TEACHER OF VOICE  
Studio: No. 126 West 70th Street, New York

**ROBYN** OPERA COMPOSER  
Singing in all Branches  
Residence: 450 Riverside Drive, New York Tel. 4208 Morningside  
Organist Tompkins Ave. Congregational Church

**ROBERT HOSEA**  
The Art of Singing  
509 Fifth Ave., New York

**MARION MAY**  
Contralto  
Sole Direction  
MARC LAGEN, 434 Fifth Avenue, New York City

**VIRGINIA ROOT**  
SOPRANO  
Soloist with Sousa's Band  
International Tour, 1910-1911

**CHARLES W. CLARK**  
American Tour, April and May, 1911  
REDPATH CONCERT BUREAU CO., Cable Bldg., Chicago, Ill.

**WELDON HUNT**  
BARITONE  
American Teacher of **CAROLINA WHITE**, Soprano  
of Chicago Opera Co.  
Studio, Steinert Building BOSTON, MASS.

**DUDLEY BUCK**  
Carnegie Hall  
New York, N. Y.  
TEACHER OF SINGING  
Summer Course of Special Rates, June 1st to August 10th

**JANPOLSKI** RUSSIAN BARITONE  
Private Address:  
505 West 124th Street New York  
Directions: HAENSEL & JONES

Music Correspondence Schools  
**TALI ESEN MORGAN** 1947 Broadway, New York  
Phone #277 Col.

## OPERA DIRECTORS PROMOTE AVIATION

Harold McCormick and Charles G. Dawes, of Chicago Company, Prominent in Aeroplane Meet—Vacation News of Chicago's Teachers and Music Schools

CHICAGO, Aug. 21.—Chicagoans generally have been afflicted with acute aeroplaneitis during the past week, and audiences, varying in size from 100,000 to 300,000, have filled the seats rising tier on tier at the Aviation Field. Prominently identified in this aviation meet, indeed the father of it, was Harold F. McCormick, who is the president of the Chicago Opera Company, and associated with him was Charles G. Dawes, another gentleman and financier prominently identified with the opera company.

With characteristic liberality and enterprise these gentlemen engaged that the public at large should be accommodated with many free seats. The big panorama of these operations and unhappily the unfortunate attendant tragedies were all in plain view from the Chicago offices of MUSICAL AMERICA, directly opposite the grand stand.

Another musical figure appeared prominently in these proceedings last Thursday in the person of Thomas Preston Brookes, the band director, who was for many years a unique and popular figure in music. After the Casino, the present site of the new American Music Hall, was erected for Mr. Brooks on Wabash avenue and proved a failure, he retired from the entertainment line and the direction of his band to work out his ingenious mechanical ideas in other directions. The product of four years' time since and what he claims an expenditure of \$64,000 has resulted in the perfection of a motor which he claims will remove the greatest source of danger to aviators.

Many musicians from all sections of the country, particularly South and West, took advantage of the recent low railroad rates and have visited the music schools and their friends and taken in the beauties of Ravinia Park, where the Russian Orchestra has been the leading orchestral feature for the past fortnight.

Esther Plumb, contralto, after the busiest concert and recital season of her career, is taking a few weeks' vacation in northern Iowa.

Thomas N. MacBurney this week concluded his most successful year as an educator and has gone to Northern Wisconsin for a three weeks' rest in woodland wilds. During the aviation meet there was great temptation to while away time by looking through the front windows at the airships. Mr. MacBurney, however, a rigid disciplinarian, drew his shades and continued work just as though half the world were not gazing skyward at the airships. He has a very large number of applications for work next season, so that his enlarged suite in the Fine Arts Building will have its capacity taxed.

Arthur Middleton, now on concert tour with John B. Miller, the tenor, will teach at the Columbia School of Music next season. Joergen Dahl, baritone, will also be associated with the same institution.

Dr. F. Ziegfeld, the president of the Chicago Musical College, returned from his 119th trans-Atlantic voyage last Thursday morning on the *Kronprinzessin Cecilie*. He spent the major portion of his semi-annual outing abroad in Berlin, visiting Adolf Mühlmann, the operatic basso, who is to be a member of the Chicago Musical College faculty.

Samuel B. Garton, of the Chicago Choir Bureau, has been unusually busy this Summer supplying the churches with substitute organists. Some of the most important churches served in this capacity were the First Congregational of Evanston, Mandel Hall (Chicago University), Union Park Congregational and Trinity Episcopal.

Mrs. Robert S. Nathan, a prize pupil of Herman Devries, whose public work last season won much credit for herself and her perceptor, is coaching a program for a December recital with Mr. Devries at his studio in the Fine Arts Building.

Manager Ulrich Returns

Bernard Ulrich, manager of the Auditorium, returned last Monday from a busy week in the East. He is spending his week-ends at his farm across the lake in Michigan.

Ruby Campbell Ledward has been engaged as vocal instructor at Lawrence Conservatory, Appleton, Wis.

Louise Burton, soprano, who has been associated with the educational work of Thomas N. MacBurney, sails on the *President Grant* for Berlin on September 2, to remain in Berlin during the Winter studying repertoire under the direction of Frank King Clark.

Clarence Eidam, pianist, who is teaching a large class this Summer at the Cosmopolitan School of Music, has been spending his leisure time at his home in Blue Island, making up programs for Fall recitals.

Corinne Rider-Kelsey, at her concerts in Iowa last week, introduced Mrs. Lulu Jones-Downing's beautiful new song "June" with great success. Mrs. Downing left last week for a three weeks' visit in the East.

Eva Emmet Wycoff, who was for a number of years identified with musical interests in this city, during a three weeks' visit here with old friends, gave a private recital, which revealed her splendid voice. She returned East last week to begin active preparations for her concert season under the direction of Eugene Kuester.

Edna Gunnar Peterson, the Chicago pianist, has been a star of the Summer musical season, giving joint recitals at Bay View with Leon Marx, violinist.

Mr. and Mrs. Frederic Fredericksen, violinist and pianist, will be associated with the faculty of the Chicago Conservatory during the coming season.

Mme. Justine Wagener, who has taught for many years in Chicago, and went two years ago, has returned to take charge of the vocal department in the Bush Temple Conservatory.

F. Wight Neumann a Bayreuth Visitor

F. Wight Neumann and family this week concluded their European tour with hearing the repertoire at the Bayreuth Music Festival and will sail for America on September 1.

A promising young soprano, Lyle Comstock, a pupil of Mrs. Jessie Mack Hamilton of Kimball Hall, gave a concert last Tuesday evening in Auditorium Recital Hall. Miss Comstock has a coloratura voice of excellent quality.

J. W. Swagerty, baritone, is one of the latest additions to the faculty of the Sherwood Music School in the Fine Arts Building.

William Beard, baritone, will open his new studio at No. 419 Fine Arts Building on September 1.

Mrs. Bertha Smith-Titus, organizer and manager of the Titus Operatic Quartet, which recently concluded a successful concert trip West, has been spending the past few weeks with her two sons on her ranch in Idaho. She returned last week to her duties in the Chicago Musical College.

David Duggan, the Chicago tenor, who accomplished an arduous task in association with the preparation of six operatic rôles in which he appeared at Ravinia Park, has gone to his home in Detroit for a rest and some short cruises. Mr. Duggan has received some offers for opera, but will return to his duties in the American Conservatory about the middle of September.

Dr. William Carver Williams, registrar of the Cosmopolitan School of Music, is authority for the statement that the registration up to date for that institution in the Auditorium is the largest in its history.

C. E. N.

## MRS. OHRMAN'S SEASON

Chicago Singer Will Give Recital in New York in November

CHICAGO, Aug. 21.—Luella Chilson Ohrman is enjoying a few weeks' vacation at her apartments on Sheridan road, her main current diversion being brief tours to the homes of great people in her new touring car. She is more than gratified over the results of last season's tour, having given over sixty important concerts, in addition to *recherché* private capitals at the homes of Fashion. She will open her tour this year as a soloist at the Worcester Musical Festival on September 28. She already has been booked for twenty-five individual recitals in important cities, and in October will make a four weeks' tour in Eastern coast cities in association with Christine Miller and Frederic Martin. Mrs. Ohrman will probably give a recital at the Astor, in New York, in November.

THOMAS W. **MUSGROVE**  
Accompanist  
Address c/o GIUSEPPE CAMPANARI  
668 West End Avenue New York



ABRAHAM **FRANKEL**  
Orchestral and Choral CONDUCTOR  
IN AMERICA 1911-12  
Address: 521 W. 179th St., N. Y.

MISS JESSIE **DAVIS**  
Pianiste and Teacher  
Studio: 501 Huntington Chambers, BOSTON  
The Mason and Manilla Piano

MARY **CRACROFT**  
ENGLISH PIANIST  
Gave Premier Performances of Many DEBUSSY works in London.  
CHICKERING PIANO USED  
E. S. BROWN, Concert Direction  
42 West 39th St., New York

ASHLEY **ROPPTS**  
BASS-BARITONE  
Oratorio, Concert, Recital  
Management:  
W. R. ANDERSON 5 West 38th St., New York

**CECILE AYRES**  
PIANIST  
Touring Europe Season 1910-11  
21 Neue Winterfeld St. BERLIN, Germany

CLARENCE **ADLER**  
PIANIST  
American Tour 1911-1912  
Management: MARC LAGEN, 434 FIFTH AVENUE, NEW YORK

**CARL DEIS**  
Voice Production Interpretation  
No. 251 West End Avenue, New York  
Tel. 5236 Columbus (Near 72d Street)

**KITTY CHEATHAM**  
The Distinguished Disease  
"She touches greatness."—New York Evening World  
H. JOHNSON, Secretary  
534 Fifth Avenue, New York

BERTRAM **SCHWAHN**  
Bass-Baritone  
Management: J. E. FRANCKE  
Browning Building, 1269 Broadway, New York

**WARD-STEPHENS**  
Organist of 1st Church of Christ Scientist, New York  
Teacher of PIANO, ORGAN and VOCAL REPERTOIRE  
Especially prepares advanced singers for CONCERT, ORATORIO and OPERA. (Three years connected with the Opera Comique, Paris.) Style and Diction in French, German and English Songs.  
Address: 253 W. 42d St., New York Phone 3195 Bryant

LEON **RICE** TENOR  
Concert Direction  
MORTIMER KAPLAN, 1482 Broadway  
Personal Address: The Belvidere, Broadway and 86th St., New York  
Phone 10400 River

FRANK **CROXTON**  
BASSO Chautauque, N. Y.  
130 West 44th St. New York during July and Aug.  
Telephone, 1 Bryant

Grace Kerns. SOPRANO St. Bartholomew's Church NEW YORK  
Management: WALTER R. ANDERSON, 5 West 38th Street  
TENOR  
ORATORIO-CONCERT-OPERA  
Personal Address: 215 W. 118th St., N. Y.  
Tel. 5860 Morningside



## ECHOES OF MUSIC ABROAD

Russian Ballet Re-engaged for Covent Garden Autumn Season—  
Scandal at Paris Conservatoire's Public Examinations—  
Carreño Plays for Lucerne's Summer Public—Mascagni to  
Drag "Isabeau" All Over Europe—Women Musicians  
Organize in England

SO complete was the new Russian Ballet's conquest of London during the season just closed that the Covent Garden directors have re-engaged it for the Autumn season, to alternate then with the performances of German opera. This will undoubtedly stiffen the competition Oscar Hammerstein has to meet, but his season will last nearly four months after the Covent Garden performances have come to an end. Apart from the fact that Dr. Hans Richter is to conduct most of the Wagner works and also Humperdinck's "Königskinder," little is known as yet as to the personnel engaged for this season. British singers are expected to figure prominently in the casts, while a conspicuous foreigner will be Heinrich Hensel, the Wiesbaden tenor, who goes next year to Hamburg. The season is to open on October 16, nearly a month before the inauguration of the London Opera House.

It is freely admitted on all sides that the new ballet from the apparently inexhaustible Imperial choreographic storehouses of Russia was the most extraordinary feature of the latest season at Covent Garden. Between the date of their debut, on June 21, and the final curtain, on July 31, these dancers made eighteen appearances. There has been much shaking of elderly and orthodox heads, but a substantial balance on the right side of the ledger for the season as a whole is to be attributed for the most part to these graceful and agile visitors from the Czar's country.

"A past generation of opera-goers who prated about the wondrous charms of Taglioni, Carlotta Grisi, Cerito, Lucille Grahn, and the rest, may have been and no doubt were justified of their enthusiasm," notes the *Daily Telegraph*. "But it is at least permissible for present-day habitués of Covent Garden to assert that nothing ever seen on its historic boards can have equaled in the combination of attractions they offered—choreographic, musical, and pictorial—the performances given in this year of grace by the Russian Ballet."

The favorite opera of the season was Charpentier's "Louise," which alone could boast seven performances in the fourteen weeks. Of the three novelties produced "The Girl of the Golden West" was sung five times and "Thais" and "Suzanna's Secret" three each. Only Wolf-Ferrari's charming little conceit seems destined to a permanent place in the repertoire. "Madama Butterfly," with six performances, was more popular than "The Girl."

The composer most frequently drawn upon was Verdi, represented nineteen times; next to him, Puccini claimed sixteen evenings. "Traviata," "Rigoletto" and "Samson et Dalila" were each sung six times; "Aida" and "La Bohème," five; while "Pelléas et Mélisande" was heard only three times. "Carmen" and "La Sonnambula" were at the bottom of the list with only one performance to their credit. There were, in all, ten performances more than last year.

THERE was a most undignified little scandal to lend spice to this Summer's public examinations closing the Paris Conservatoire's year. It happened in connection with the vocal students' contests for the much-coveted prizes. The hearing of thirty opera excerpts, sung by thirty-two candidates, lasted from twelve o'clock noon till a quarter past eight. Then, the jury having reached its decisions, the director stepped forward to call the prize-winners back to the stage. But when in response to Gabriel Fauré's summons Mlle. Kirsch and Mlle. Thévenet came forward to hear that they had been adjudged winners of the first prize, one Mlle. Devriès, for whom no award was intended, promptly joined them.

Here was an embarrassing moment for everybody excepting Mlle. Devriès, who evidently was determined to bully the susceptible jury into granting her a prize to which her singing had not entitled her. And she did. Turning to the jury Director Fauré made this pronouncement: "Since this young lady by some error has thus be-



Arthur Claassen, the Brooklyn Choral Director, and a Group of Friends at Fontana Tarasp. Above, from Left to Right: Mr. Claassen, Dr. J. Kastner, a Noted German Journalist, and Xaver Scharwenka, the Pianist. Below: Mrs. Cutsinger, Pianist, and Isolde Scharwenka

come mixed in with the two successful competitors we cannot very well send her back and so offer her an affront before the whole hall; hence, we must give her also a first prize." Numerous protestations were heard, but Mlle. Devriès received the award, a *premier prix d'occasion*, so to speak. The storm of indignation arose to such threatening dimensions during the succeeding days, however, that at the end of the week the young woman received official notification that the matter had been reconsidered and her award withdrawn.

La Devriès was equal to this turn in her fortunes. Some good friend on the inside gave her a hint of what was coming, and the result was that the same mail that brought her the official extinguisher from the Minister of Fine Arts, who had refused to ratify the award, likewise placed in the Minister's hands a little note from Mlle. Devriès stating that she couldn't think of accepting a prize under the circumstances—oh, my, no! So everybody was happy.

Paris's musicians have begun to question seriously the justice of public contests for the Conservatoire pupils. *Le Monde Musical* has been collecting opinions on the subject and the statement issued by Vincent d'Indy seems to be representative of the attitude of the more thoughtful.

"As far as art is concerned these competitions have always appeared to me as something supremely ridiculous and even immoral," says M. d'Indy. "Ridiculous, because it is impossible to judge a young artist from an aria or a concerto; it would be necessary to hear him in all styles of

composition to be able to form an opinion. Immoral, because the contest is the means of engendering hatred among the candidates, whereas Art should appeal only to love.

"In practice, half-yearly examinations seem to me quite sufficient to render account of a pupil's merit, provided that the examination is comprehensive in its scope, including subjects both favorable and unfavorable to the pupil's temperament. This is what we do at the Schola Cantorum and when it becomes evident that a pupil has nothing more to learn in his class we give him a graduating diploma, certifying his attainments."

EIGHTEEN months, and more, of practically continuous concert giving would seem to be sufficient to justify a pianist in taking a rest for almost as long a period. But Teresa Carreño is a veritable dynamo

eternal youth to the dwellers at Valhalla; her interpretative power is more overwhelming, her temperament more captivating than ever!"

NOTWITHSTANDING the altitude of the thermometer—perhaps, indeed, because of it—an ingenious inventor of Manchester, England, has taken out a patent for "a device for extracting from old meat tins the sounds which Music hath to soothe the savage breast." The formal exposition of the invention reads thus:

"Relates to a device or means for producing harmony from old meat tins or other discarded tins, and consists in forming on the bottom of the tins either raised pimples or indents or both, according to the note that is required to be produced when the tin is struck with a stick. A number of these tins are placed in an inverted position on a board, preferably covered with a fabric, and a solo or duet can be played by the performer or performers striking the tins corresponding to the notes required with a stick in each hand."

The *Daily Telegraph* criticizes the specification as incomplete because nothing is said about providing sticks for striking the performers. The *Musical News*, for its part, risks forfeiting all public respect to put this atrocious query: "Can Armour's meat tins possibly produce 'Armon'y'?"

THAT the heretics of former times are the orthodox of to-day is the keynote of a gingery dissertation by J. F. Runciman on "The New Heresy" in *The Saturday Review*. First of all, "heretic," as understood in other days, is defined: "Of old a heretic was a daring soul who rightly or wrongly repudiated an established belief or found fault with the terms in which it was formulated, or who possibly went further and accepted or even propounded an entirely new belief. The punishment or mode of quieting these unruly persons was drastic, and particularly when the heresy was a musical one. . . . In every case the chastisement took the shape of contumely, neglect, ostracism—in fact, a secular or profane excommunication."

But all that is changed, Mr. Runciman observes. "Now is the day of the make-haste; in a panic lest some one should get there before him this gentleman throws up his cap and hails as the most original musician of modern times every new man as he comes in sight; and those of us who keep our caps on our heads and our heads cool he scorns as 'out of it'—he puts us out of it, excommunicates us. A trade paper blandly remarked lately of a critic who cannot, I think, be accused of too kindly clinging to the past: 'He appreciates little really progressive music that has been written since 1904. It was then that his mind began to harden. He has attacked Reger, he has misunderstood Debussy and he has fulminated against Strauss.' The reference is to Gerald Cumberland's reflections on Ernest Newman in a recent issue of *Musical Opinion*."

"As for myself," admits Mr. Runciman, "I was thrown to the dogs before 1904; and I suppose sentence of excommunication has been passed on me ten times since. For I have called Reger an ingenious mechanic or carpenter, a clever handler of dead, dry wood. I have denied imagination, thought and emotion to Debussy; I have said that Strauss first pretended to a profundity he did not possess and then took to writing for the gallery and the market. In former times I should have been safe; but the heretics of those times are the orthodox of to-day—we are the heretics, we who do not accept Reger, Debussy and Strauss. However, speaking for myself, I don't feel 'a penny the worse.' I do not propose as yet to buy, however cheaply it may be going, a cast-off penitent's robe worn in the 'nineties by some repentant sinner who until then had been an anti-Wagnerite."

"We should all be keenly on the alert for a fine thing and a great or even moderately good composer; . . . on the contrary, it seems to me that the make-hastes were always a nuisance and have now grown worse than ever: I loathe these successors of the geniuses who bowed reverently to the Dvůrák of 'Saint Ludmila,' the Liszt of

[Continued on next page]

**BAEHRENS**  
BARITONE  
Assistant to Jean De Reszke  
5 Hamau de Boulainvilliers Paris

**GEORGE FERGUSON**  
Augsburgerstr. 64  
BERLIN W.,  
Germany.  
**BLANCHE MARCHESI'S**  
SINGING ACADEMY  
Grand Opera, Opera Comique, Concert,  
Oratorio, Acting, taught personally  
16 GREVILLE PLACE, N. W. LONDON

**HOWARD WELLS**  
PIANIST and TEACHER  
Authorized Representative of Leschetizky  
BERLIN, W Berthegadener Strasse 24

**EISENBERGER**  
PIANIST  
Management:  
Concert Direct'ion HERMANN WOLFF  
Berlin W. 35, Flottwellstrasse 1  
Berlin Studio, Uhland Strasse 129

**KING CLARK STUDIOS**  
KURFURSTENDAMM 63, BERLIN





## LOLA RALLY

Soprano

Recitals and Concerts,  
Classical and Modern  
Repertoire in French,  
Italian, German and  
English.

Berlin Address  
Konstanzerstrasse 5  
Tel. Wilmersdorf 343

Manager: ALEXANDER GROSS, Impresario, Frobenstrasse 2, Berlin

J. COURTLAND

## COOPER VOICE

Berchtesgadenerstr. 35, Berlin

## Sam Franko

Violin Instruction

SEASON 1910-11: BERLIN

CONCERT DIRECTION, WOLFF

## LEILA HOLTERHOFF

Concert Soprano

Berlin Address  
Berlin W. 50, Regensburgerstr. 26. Tel. Wm. 1174

## Emmy Raabe-Burg

SOPRANO

Recommended by Mme. Johanna Galski  
Vocal Instruction for Opera and Concert

BERLIN STUDIO: BREGENZERSTRASSE 15  
Tel. Wilmersdorf 4073

## Eleanor Spencer

PIANIST

European Tour, 1910-11

Management

Concert Direction DANIEL MAYER, London

## GIACOMO MINKOWSKI

(Formerly of New York)

SCHOOL OF OPERA

BERLIN BARBAROSSA PLATZ 2

CARL BERNHARD

## PHILIPSEN

PIANIST

BERLIN-W. RANKESTR. 7

## BOERLAGE-REYERS

Vocal Instruction

Concert and Oratorio

Address: Berlin W. Landshuterstr. 1

MADAME A. E.

## SCHOEN-RENÉ

BERLIN ADDRESS:

Berlin-Wilmersdorf 43 Eisenbahnstrasse

## PROSCHOWSKY

Vocal and Operatic Training

44 Fasanenstrasse Berlin, W.

## MAX WERTHEIM

Grand Opera Tenor and Concert Singer

## Vocal Instructor

BERLIN, KONSTANZERSTR. 6  
Near Kurfurstendamm

## ECHOES OF MUSIC ABROAD

[Continued from page 11]

'Saint Elizabeth' and the rest of 'the greatest composers of the age' who have passed into comparative or complete obscurity. The notion is, and has been for a long time that since the 'revival of music' in England a fresh and mighty composer, English or foreign, must be proclaimed at least once in seven years; and that the best, or least bad, of an indifferent brood must of necessity be great.

"Since Purcell died in 1695 we have had no composer of the first rank; for many years Germany has produced no composer of the first rank. It is foolish of the make-hastes to hold up their hands in pious horror, crying: 'What! you don't believe in Strauss or Elgar or some one else!' The reply is No, and a counter-question: 'Why, if they do not write great music?' We have had humbugs and tenth-rate men foisted on us in rapid succession; before one is decently forgotten another is brought forward. Their lives are written before the general public knows their names."

All of which is very uncomfortable reading for such present-day "orthodox" as consider "Also sprach Zarathustra," for instance, as great as Beethoven's "Eroica," and after the "unreal classical tone of Mozart and Beethoven" pine at times for "the natural music of a Richard Strauss or an Elgar or a Debussy."

LA SCALA'S next season will sound like the echoes of the Metropolitan's last. The two novelties at the venerable Milan institution are to be "The Girl of the Golden West" and "Königskinder," while Dukas's "Ariane et Barbe-Bleue," which had a *première* there shortly after the Metropolitan production, will be retained in the new repertoire. The revivals will include Gluck's "Armida."

The *Goose Girl* in the Italianate version of the Humperdinck opera will be Lucrezia Bori, she of a Metropolitan future. The *Girl of the Rome* production—Eugenia Burzio, Adelina Agostinelli, formerly of the Manhattan, will again be of the company. For the guest appearances of Feodor Chaliapine Verdi's "Don Carlos" will be revived toward the close of the season.

A production of Smetana's "Bartered Bride" is spoken of, also a revival of Thomas's "Mignon," with "Die Meistersinger" and "Norma" as certainties and repetitions of Cimarosa's "Il matrimonio segreto," brought forward at this theater last winter. For the ballet, "Bacchus and Gambrinus," a success of eight years ago, is to be revived, with Preobrajenska as the *prima ballerina*.

Milan's other opera house, the Teatro dal Verme, also announces its program for the coming season, to open in September. "Thais," "Tristan und Isolde," "Aida," "Madama Butterfly" and "Trovatore" are the works chosen.

In 1913, with their festivities in connection with Verdi's centenary, the Italians will vie with the Germans then celebrating the hundredth anniversary of Wagner's birth. The season at La Scala that year will be devoted exclusively to Verdi's operas, all of which will be given, probably in chronological order.

### A Chinaman and "The Creation"

The Chinese do not usually like European music any more than Europeans like Chinese music; but the other day a Chinaman heard a performance in a Tsingtau church of Haydn's oratorio, "The Creation," and was moved to enthusiastic utterance of his feelings: "Like the sound of the ocean was the choral singing. How the voices rejoiced in jubilant exultation! They spoke to me like the voice of thunder, with thrilling effect. I awoke as from a dream, all ignoble feelings were silenced, and peace came into my heart. Did not the ancient sacred emperors cultivate music in order to ennoble manners and to banish the savage quarrels of mankind? Thus did the sacred music sound at the sacrifices, and when the great men of the empire assembled to do homage to the ruler. Everything on earth has its tones and its song. The birds sing, the animals utter sounds, the rain as it falls on the land pleases the ear, the hail rattles, the lightning flashes, the thunder growls, and the yellow river flows toward the sea with a dull sound, which is the original tone of all music. To

Whether or not the ultimate fate of the "Girl" will be to die unwept and unhonored, she is not to be permitted to pass away unsung, at any rate. In addition to La Scala and the Costanzi in Rome, where Mascagni will keep her in his repertoire next winter, the San Carlo in Naples also will give her a hearing. Also like the Costanzi, the San Carlo will produce "The Rose Cavalier." It is significant that it is not to be retained in La Scala's repertoire. Apparently the few performances given there in the Spring sufficed to satisfy whatever curiosity the Milanese may have entertained regarding Strauss's *opéra comique*.

BUT a little while ago New York bore the reproach of being opera-mad. Developments of the coming season may demonstrate whether or not this label is to pass over to London; in the meantime, however, George V's Coronation season proved the ancient metropolis on the Thames to be at least "dancing mad." Russian dancers assuredly are having their day, but at the same time their vogue has not been able to dislodge such a long-established favorite as Adeline Genée, for instance, from the affections of the Londoners.

During July this choreographic bill of fare was offered to London's amusement-seekers: the big Russian ballet, headed by Nijinsky and Karsavina, was appearing for part or whole of the bill three or four times a week at Covent Garden; Pavlova and Mordkin were at the Palace; Lydia Kyasht, another Russian, was doing Delibes's "Sylvia" at the Empire; Genée and her company were at the Coliseum; the beautiful Catrina Gheizer and her partner Tichomiroff were giving "The Dance Dream" at the Alhambra, where a new Russian named Balashova succeeded Gheizer before the month was out; Gaby Deslys, along somewhat different lines, it is true, also was at the Alhambra in "Les Début de Chichine"; and would it be quite right to omit from the list Cléo de Mérode, an extra attraction at the Hippodrome?

A few of these are continuing their appearances through August, but most of them departed shortly after the formal close of the season when Covent Garden's doors were bolted.

ENGLAND has recently seen a Society of Women Musicians spring into existence. At the inaugural meeting the chairman explained that the organization had its origin in an earnest desire on the part of women musicians to remove a great deal that is unsatisfactory and corrupt in the conditions of modern musical life—to make an end, for instance, to some of the wire-pulling, log-rolling, petty jealousies of cliques, and so forth—conditions, as she said, that have to be reckoned with nowadays by all who seek to make their way in the musical world.

Another prominent aim will be to provide a centre for the discussion of things musical, for the introduction of composers to executants, for obtaining advice in regard to the business side of artistic work and also for the rehearsal and production of new works. Liza Lehmann was among the women musicians at the first meeting. She has consented to be the society's first president.

me it seemed as if all these voices resounded again in the 'Creation.'—*New York Evening Post*.

### Verdi's Dislike of Applause

[J. Van Brockhoven in Musical Observer]

Public applause offended Verdi instead of giving him pleasure. It was particularly the Italian type of enthusiasm that grated on his sense of propriety. His wife writes to the Countess Mofei about this as follows:

"It is the custom of our times, especially in Italy, to express enthusiasm with an excess of noise and almost wild outcries; and my Verdi—this leader and nobleman of modern music—must emerge from his clouds of glory to thank the public for their hosannas, which are certainly honestly meant, but sometimes exaggerated, tiresome, and oppressive, and not always in the best taste. Be that as it may, if no man of genius was ever praised and venerated like Verdi, neither did a man of genius ever seek praise less, and was more quiet and dignified than he in the general public applause."



## Mme. ANNA ARNAUD

Residence, 140 W. 95th St.  
ART of Singing. Opera School  
Concerts and Lecture Recitals.  
Old French Songs in Costume.  
For Concerts Address:  
Mrs. PAUL SUTORIUS 1 West 34th Street

## LAURA VAN KURAN

SOPRANO

Member Faculty College Fine Arts, Syracuse, N. Y.

For terms and dates address:

WALTER R. ANDERSON, 5 W. 38th St., N. Y. City



## EMMA K. DENISON

Teacher of Singing.  
Recitals of Songs for  
Children.

74 W. 92d St., N. Y.  
Phone 9605-J River.

CLAUDE

## Cunningham

BARITONE

Agent, BRACY BEAUMONT  
603 West 138th Street, New York City



## A. SODER-HUECK

Concerts, Recitals, Musicales  
VOCAL STUDIO

116 East 25th Street, New York, N. Y.  
Telephone, 6863 Madison

J. LOUIS

## SHENK

BARITONE

Management, R. E. JOHNSTON, St. James Bldg.,  
Broadway & 26th St., New York

## BENOIST

Accompanist for Leading Artists

VOCAL COACH—Refers to Mme. Tetrazzini, Nordica  
Schumann-Heink and Bonci.

Hunts Point—Southern Bld.—163d St., New York

## HERBERT WILBER GREENE

Teacher of Singing

Will return to his studio, 701 Carnegie Hall  
New York  
ABOUT OCTOBER 1

## ERNEST CARTER

Composer-Conductor

Residence Studio, 150 West 58th Street  
Tel. 2499 Columbus New York

## DePauw School of Music

Greencastle, Indiana

Write for Bulletin

ROBERT C. McCUTCHAN, DEAN

NICOLINE

## ZEDELER

VIOLINIST

Soloist with Sousa's Band  
INTERNATIONAL TOUR 1910-1911

ARTHUR

## PHILIPS

BARITONE

London Opera House, London, England, after Nov. 15

## ALBERTO JONAS

Jenaer Strasse 29, Berlin, W.

## PAUL ALTHOUSE

DRAMATIC TENOR

Management: WALTER R. ANDERSON  
5 West 38th St., New York

LOUDON CHARLTON, Carnegie Hall, New York, announces  
GEORGE HAMLIN The Distinguished American Tenor

## MORATTI

School of Bel Canto

For four years the only assistant of the late  
G. B. Lamperti

BERLIN, PRAGERSTRASSE 11



## "CANNED MUSIC" MAY REPLACE UNION MEN

Theater Managers Disgusted at Demands  
of Orchestra Performers for Increased  
Allowances for Traveling

If the union musicians who play in their orchestras persist in their "unwarranted demands," the National Association of Theater Producing Managers threatens "to fire all the musicians in their playhouses and supplant them with machine-made music." That was the dictum of the association at its annual meeting at the Hotel Astor, New York, on Tuesday of last week.

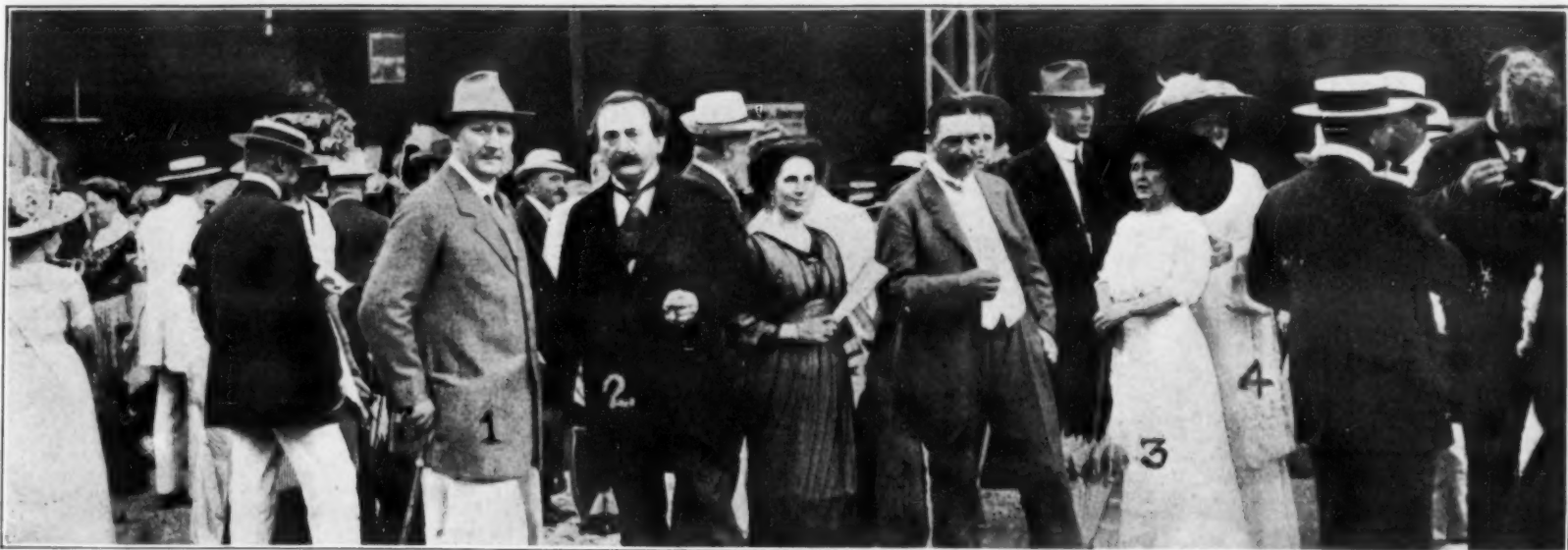
The association president, William A. Brady, appointed the following committee to reply to the demand of the union that the expenses of musicians be raised from \$10 to \$14 a week while on tour: Henry W. Savage, chairman; Lee Shubert, Andreas Dippel, Lew Fields and Milton Aborn. It is said the committee will refuse the demands of the musicians.

It was announced that an English electrician was in New York with a device to replace human orchestras with an electrical machine. If this machine works to the satisfaction of the managers they say they will dispense with the services of the musicians altogether, and, in any event, will decrease the size of their orchestras and keep down expenses that way.

Orchestra musicians receive an average of \$4 a performance, with often six performances a week, it was said, and it was argued that an allowance of \$10 a week expenses for board on the road was plenty.

Alice Zeppilli, of the Chicago Opera Company, is Summering at Rimini, Italy.

## KITTY CHEATHAM A POPULAR FAVORITE AMONG BAYREUTH'S VISITORS



A group of Wagnerian enthusiasts in front of the Festspielhaus at Bayreuth—No. 1, Walter Kirchoff, the Berlin tenor; No. 2, Prof. Hugo Rüdel, noted Berlin choral director; No. 3, Kitty Cheatham, and No. 4, Mme. Mariska-Aldrich.

BAYREUTH, Germany, Aug. 5.—Among the American visitors here Kitty Cheatham, whose unique recitals of songs have stirred London and Paris music-lovers this season, has been a center of attraction. Her charming personality and wide acquaintance among musical celebrities accounts for the fact that Miss Cheatham is constantly surrounded by an interested group of attendants. To a MUSICAL AMERICA correspondent the *disense* declared:

"I have had a very wonderful ten days

here. The reverence and the atmosphere of the audiences is indescribable. I had a delightful hour at Frau Wagner's home and have done many interesting things. After seeing "Meistersinger" to-day—I have seen a great deal of Walter Soomer and his wife, and what a *Hans Sachs* he is!—I go to Nuremberg to-morrow to see the house in which Sachs lived. Then I go to Munich for some time.

"I shall be home in September after the most remarkable Summer, in every way, I have ever had. Our country people are, as usual, paid recognition here at Bayreuth. Mrs. Saltzmann-Stevens has made a great impression. Edyth Walker is adored in Munich and I look forward to hear her sing *Brünnhilde* on Monday. Mme. Mariska-Aldrich is working hard and is in splendid voice. Gertrude Rennyson is another prime favorite at Bayreuth."

### Vocal "Discoveries" in the Aborn Opera Companies

In the three Aborn opera companies to be sent on tour during the coming season, there will be several young artists who have been "discovered" by more prominent singers already established in grand opera. Three of these young débutants, Thornton D. Urquhart, tenor; Elsa Silverling, coloratura soprano, and Arthur Green, tenor, were brought to the attention of Messrs. Aborn by leading artists in their forces. Mr. Urquhart is a Canadian, born in London, Ont., of Scotch and Irish ancestry, and studied with William Lavin at Detroit before coming to New York, where he has been under the instruction of Oscar Saenger for three years. One of his instructors at the Saenger school was Carl Schroeder, who is also one of the Aborn stage directors, and it was he who brought Mr. Urquhart's talents before these impres-

arios. The young Canadian, who is only twenty-four years of age, will make his debut as *Thaddeus* in the spectacular Aborn revival of Balfe's "The Bohemian Girl." Miss Silverling comes to the Aborn institution under the patronage of Bertha Shalek, the popular dramatic soprano, who has been singing in this organization for several years. This new recruit is only sixteen years old, was born in Jenny Lind's native city, Stockholm, Sweden, and sings in Italian, French, Swedish and English. Arthur Green made his first appearance a year ago in the chorus of the Aborn English Grand Opera Company, where Domenico Russo, one of the leading tenors of that aggregation, noted the younger singer's marked ability, and coached him in grand opera rôles.

Mr. Green was born in Berlin, where he attended the Stern Conservatory, and came to this country three years ago, since which time he has been studying with Signor Daddi in New York.

### Arthur Nikisch Certain Elena Gerhardt Will Please Americans

LONDON, ENG., Aug. 14.—The following letter was received by Daniel Mayer from Arthur Nikisch, the celebrated conductor, when it was announced that Elena Gerhardt, the foremost of *lieder* singers, would make an American tour this coming season:

"I am very happy to hear from Elena Gerhardt that you are now arranging her American tour. I am so glad to hear this, and I can assure you that Miss Gerhardt is the world's greatest recital singer and will be one of the most colossal successes that America has had the privilege of participating in. I know that the Americans, highly musical as they are, will be astounded with her extraordinary art."



Another Bayreuth group—Walter Soomer, of the Metropolitan Opera House, and his wife (in front); Kitty Cheatham and Mme. Mariska-Aldrich.

JOSEF

# LHEVINNE

In America

January, February, March, 1912

Direction, LOUDON CHARLTON, Carnegie Hall, N. Y.



ARTHUR L.  
**LAWRASON**

Voice Production and English Diction

Prominent Students:  
SALLIE FISHER  
LINA ABARBANELL  
REGINA VICARINO  
322 West 57th St.,  
New York  
Phone, 8945 Columbus



"Their performances never fail to give pleasure"—N. Y. Times  
CAROLYN  
**BEEBE**  
Pianist

SONATA RECITALS  
Unique Among Chamber  
Music Attractions

EDUARD  
**DETHIER**  
Violinist



SOLO CONCERT AND RECITAL ENGAGEMENTS  
Sole Management: LOUDON CHARLTON, Carnegie Hall, New York

HELEN REYNOLDS TRIO

HELEN REYNOLDS, Violin  
KATHERINE HALLIDAY, Violoncello  
MARGARET GORHAM, Piano  
Personal Address, - - Trinity Court, BOSTON

LUISA VILLANI

Prima Donna Soprano  
METROPOLITAN OPERA HOUSE  
Address, 147 West 4th St., New York City

CHARLES C.

WASHBURN BARITONE

Management, W. L. RADCLIFFE,

STAR BUILDING, WASHINGTON, D. C.

# MYRTLE ELVYN

FRANCES **ALDA**

Prima Donna Soprano

Metropolitan Opera House

New York

Management: LOUDON CHARLTON, 868 Carnegie Hall, N. Y.

DOROTHY **LETHBRIDGE**

The English  
Pianist  
Management  
W. S. Bigelow, Jr.  
1182 Broadway,  
New York

Institute of Musical Art

OF THE CITY OF NEW YORK

Frank Damrosch, Director. An endowed school of music. The only school of its kind in America. The Operatic Department affiliated with the Metropolitan Opera House. Address, Box 22, 120 Claremont Avenue.

MARION **GREEN** BASSO CANTANTE

Exclusive Management - - HARRY CULBERTSON - - Fine Arts Building, Chicago, Ill.

Western Tour Now  
Booking by  
HARRY CULBERTSON  
Fine Arts Building, Chicago

Personal Representative  
EDGAR SMITH  
Kimball Hall, Chicago, Ill.



## INCREASED COST OF OPERA-GIVING

How the Weekly "Budget" Has Grown from \$15,000 to More than \$60,000—Effect of the Song Recital in Advancing Prices and Decreasing the Number of Artists Available for Opera

By ROBERT GRAU

THE cost of presenting grand opera to the American public has increased six hundred per cent in the last thirty years, and has now reached such colossal figures that it is a question whether a halt should not be called even in this prosperous era.

In the 70's, when the impresarios were men of great ambitions but restricted as to their finances, the weekly "budget" came to about \$15,000, and for this total it was possible to present such an array of singers as Etelka Gerster, Anna Louise Cary, Signors Campanini, Galassi, Capoul and Maurel in a single performance.

When Colonel Mapleson came to America to show us how opera was given in London the weekly outlay was increased to \$20,000, but even at this cost, then considered exceptional, Adelina Patti was included and her two weekly appearances cost the impresario \$8,000. The results from Mapleson's efforts were varying, but he always had difficulty in meeting his obligations, and it was he who once said that the ultimate destination of an impresario was either the county jail or the poor house, and it is a fact that he not only died penniless but his colleagues, Maretzek, Strakosch and Dr. Vino, died poor.

Strange as it may seem, however, the problem of grand opera was solved through increasing the cost of presenting it, and it was only through the "ideal cast" that the first dividend in the history of American grand opera was declared. This was in the second season of the Abbey and Grau

régime, when an old opera, Gounod's "Faust," was rendered fourteen times in the last half of that season to audiences never representing less than ten thousand dollars at the box office. The cast (and it may well have been regarded as "ideal") was as follows:

*Faust*, Jean De Reszke; *Valentine*, Jean La Salle; *Mephistopheles*, Edouard De Reszke; *Marguerite*, Emma Eames; *Siebel*, Sofia Scalchi.

Had Reached \$30,000 a Week

The cost of presenting opera in this year had reached \$30,000 a week and was increased in 1899 to a total of \$50,000, when at the Metropolitan Opera House, in one organization, were enrolled such artists as Nellie Melba, Emma Calvé, Lillian Nordica, Emma Eames, Schumann-Heink, Eugenie Mantelli and Messrs. De Reszke, Pol Plançon, Saleza, Maurel, Scotti and several singers of great potency, whose names are hardly necessary to illustrate the caliber of performances given in that day.

At this period, however, the subscription at the Opera House was not one-sixth what it is to-day, and yet the dividends were for several years between sixty and one hundred and fifty per cent on the capital invested.

Another organization which cost Abbey and Grau \$40,000 a week to present was the one headed by Patti and Tamagno, which resulted in a profit at the end of the season of nearly \$100,000.

For the reader's information it may be stated that from the day the operatic problem was solved, up to the retirement of

Mr. Grau, in 1904, grand opera was given on a basis of profit, and at the time of his demise Mr. Grau left a fortune of nearly half a million of dollars, nearly all accumulated in the last few years of his life at the Metropolitan Opera House. Moreover, his successor, of whom it was said that "he had his bed made for him," Herr Heinrich Conried, left a fortune amounting to nearly \$400,000, which must have been made at the Metropolitan, because previous to his advent there he was known to have been in financial straits, due to his operations in the light opera field. During Herr Conried's régime the cost of presenting opera had reached a total of \$45,000 a week.

What Hammerstein Did

Oscar Hammerstein entered on the scene in the second year of Herr Conried's consulship of the Metropolitan, and the incentive which he provided by his efforts caused a still further increase in the outlay of his rivals, who now required gross receipts of \$50,000 each seven days in order to avoid deficits. While Mr. Hammerstein himself was committed to an expenditure of \$40,000 a week at the Manhattan, and in the last year of his régime, when he maintained a double organization for his two opera houses (here and Philadelphia), it required a total income of \$100,000 to conduct them upon a paying basis.

But grand opera was not really profitable to him at any time, and the deficits at the Metropolitan, after Mr. Conried's death, were of prodigious size. Nevertheless the cost of presenting it kept on increasing each year, until to-day, despite the community of interest which prevails between the directors of the opera houses in Chicago, Philadelphia and Boston and the New York institution, the present weekly cost of operation at the Metropolitan is in excess of \$60,000, and this does not take account of the very large sum paid to Oscar Hammerstein to eliminate him from operatic endeavor in this country for several years to come.

The present season has, however, provided much interesting information, in that for the first time in American history grand opera is being presented in four opera houses in as many important cities, free from discord, with the entire risk assumed by men of public spirit who have eliminated perhaps for all time the old-time impresario and his vicissitudes.

Chicago has responded well in the first season of its advent into the list of permanent opera houses, and although the weekly cost of presenting opera in that city is nearly as large as in New York, the season is to be extended there next year and perhaps doubled in length. In Philadelphia, however, where Mr. Hammerstein "came a cropper," the first season of opera in the new opera house has not been successful, while in Boston the procedure by which the scale of prices was increased to the New York schedule, without a corresponding uplift in the performances, has resulted in much dissatisfaction. But there is nothing to indicate that the next season will not see all four opera houses in operation without the least suggestion of any retrograde movement.

What is the Cause?

What is the cause of the increased cost of presenting grand opera? There are many, but the principal one—and indeed a vital one—is due to the remarkable finan-

cial results which are now obtained by the principal stars of the opera when they go on concert tours. And this is so true that it is difficult to imagine how the powers that be can call a halt, for \$5 opera can only be tenable with the presentation of the world's greatest and most celebrated singers in the casts. Each year the number available grows less and stellar lights do not appear on the horizon as readily as they vanish.

Mme. Tetrassini is no longer available solely for opera, because she can draw houses in concert ranging from \$5,000 to \$8,000 a night. Melba can draw \$6,000 houses more often than not in concert, and Emma Calvé has for years earned far more than she could get in opera—and in her case, even if the income were not so large, she would prefer the concert field, for it is less fatiguing and Calvé's health has been none too good.

Schumann-Heink considers it a poor week when she does not bank \$5,000. Who would pay her that sum for opera, for is it not recalled that the great contralto came here at a weekly salary of \$250? And while this was greatly added to after her success she never was paid in opera one-fifth what she earns to-day with her song recitals.

The same may be said of others, and it is certain that Sembrich, Nordica, Eames, Bonci and others are practically lost to grand opera while they can go about the country at the head of their own enterprise and amass vast fortunes in doing so.

Of the singers yet remaining to our opera directors, all are in demand in the concert field to such an extent that such a thing as a reduction in their honorarium is out of the question.

This state of affairs is wholly due to the fact that our opera companies confine their visits each year to a very few cities, leaving the rest of the country without musical treats which they must have and are willing to pay for.

When the day comes (and it is near at hand) when all cities of 250,000 population have their own opera houses and organizations, as is the case in continental Europe, then will come also an end to the vogue of song recitals, at least in those cities where grand opera is available.

A word here will not be out of place as to the importance of some of the cities of smaller size. It is a fact that to this day Atlanta, Ga., holds the record for the largest receipts for a single operatic performance in this country, and also for the largest receipts for a week of opera. Caruso in "Aida" drew \$18,600 in one night and the total in that city for one week was in excess of \$80,000, which is in fact the world's record. Pittsburgh has often paid \$60,000 for a week of opera and St. Paul paid \$62,000 for a similar period.

Mme. Alda in Joint Recitals with David Bispham in the South

Mme. Frances Alda's success was so great in Italy this Summer that she was offered ten appearances there this Fall. This engagement she was compelled to decline owing to the concerts booked for her in this country by Loudon Charlton. She will arrive early in October and in addition to her operatic appearances Mme. Alda will be heard in joint recital with David Bispham in the South during the early part of November.

## AMERICAN INSTITUTE OF APPLIED MUSIC

JOHN B. CALVERT, D. D.  
President

(Metropolitan College of Music)

212 West 59th Street  
New York City

THE FACULTY AND EXAMINERS:

H. Rawlins Baker, Mary Fidella Burt, Kate S. Chittenden, May I. Ditto, Fannie O. Greene, Geo. Coleman Gow, John Cornelius Griggs, Leslie J. Hodgson, Gustav O. Hornberger, Sara Jernigan, McCall Lanham, Dan'l Gregory Mason, Paul Savage, Henry Schradieck, Harry Rowe Shelley, Wm. F. Sherman, Katharine L. Taylor, R. Huntington Woodman.

26TH SEASON, MONDAY, OCTOBER 2, 1911

Send for Circulars and Catalogs

KATE S. CHITTENDEN, Dean

**CHRISTINE MILLER** CONTRALTO  
1003. HEBERTON STREET  
PITTSBURG, PA.

**GIUSEPPE CAMPANARI**

OF THE METROPOLITAN OPERA COMPANY

WILL ACCEPT A LIMITED NUMBER OF PUPILS

Personal Address: 668 West End Ave., New York



Signor Alessandro Bondi

TO WHOM IT MAY CONCERN

New York, 1910.

I have been watching for four seasons with great interest the work of Madame DELIA VALERI's pupils and can positively affirm that Madame VALERI is one of the few teachers who have a clear, correct idea of the right placement of the voice according to the Italian method. Her teaching of tone production and breath control is faultless.

*Alessandro Bondi*



Signora Delia M. Valeri

MME. DELIA M. VALERI, The Rockingham, 1744-48 Broadway, New York

**T. S. BERGEY** TENOR **MRS. BERGEY** PIANIST  
TEACHER OF SINGING  
600-601-602 STEINWAY HALL, CHICAGO

**MARIE WHITE** **LONGMAN** Recital and Oratorio  
'Phone, Hyde Park 3945 1311 EAST 53d STREET, CHICAGO

**MERRITT-COCHRAN** SOPRANO  
113 MACON STREET, BROOKLYN Phone 2925 Bedford JULY AND AUGUST

**FRANCIS ROGERS** SEASON OF 1911-12  
Management: LOUDON CHARLTON, 868 Carnegie Hall, New York  
Concert Baritone and Teacher of Singing Personal Address: 7 West 43d Street, New York City

**EMMA EAMES**

**AND EMILIO DE GOGORZA**

NOW BOOKING IN JOINT RECITAL FOR 1912

Exclusive Management  
**FREDERIC SHIPMAN**

Concert Direction

3635 FLOURNOY STREET,  
CHICAGO, ILL.

**MME. LILLIAN NORDICA**

Assisted by  
**MYRON W. WHITNEY** and **ROMAYNE SIMMONS**  
Basso Pianist  
AVAILABLE FOR DATES AFTER NOVEMBER 10, 1911

**LILLA ORMOND** Mezzo Soprano

In Song Recitals, October to April, assisted by Miss Green, Accompanist. Engaged by the Boston Symphony Orchestra for 3 appearances. Also engaged for the Maine Festival, October 13th and 17th.

Management: R. E. JOHNSTON  
St. James Bldg., 1133 Broadway, New York

## LACHMUND CONSERVATORY OF MUSIC

132 WEST 85TH STREET, NEW YORK.

All branches. Large faculty. Special course for Advanced Pianists and Professionals. Liszt's Methods and corrections to works of Beethoven, Schumann, Chopin and Liszt, as carefully noted (in verbatim) by Carl V. Lachmund during his three-year course with Liszt at Weimar.

AMERICAN TOUR OF

**RUDOLPH GANZ**

Opens with Boston Symphony Orchestra, Oct. 20-21

Liszt Anniversary Program

With Thomas Orchestra, Oct. 26-27

Address: CHAS. L. WAGNER, Care St. Paul Orchestra, St. Paul, Minn.



## IMPORTANT BEETHOVEN DISCOVERY

Hitherto Unheard-of Letter Written by Composer to a Lady Love  
Revealed Accidentally—Indifferent Success of a New Opera,  
"The Musician"

BERLIN, GERMANY, Aug. 3.—A hitherto unheard-of letter of Beethoven's to "The Immortal Beloved"—proved to have been Giulietta Guicciardi, according to the aforesaid letter—has been resurrected through pure accident by a gentleman not at all musical, who found it in a collection and brought it to the editor of *Die Musik*. His attention was drawn to the letter because it contained a musical theme.

The aforesaid individual had no idea that the letter (which is four pages long) was a Beethoven document of the highest worth, as was shortly and very surely established. The editor of *Die Musik*, Kapellmeister Schuster, placed it side by side with other letters in the possession of Paul Bekker and Beethoven autographs in the Berlin Royal Library. The comparison not only proved that it was undeniably written by Beethoven, but that it had an immediate connection with the well-known letter written on July 6 and 7 to the "Immortal Beloved" and had been sent by messenger to the address which still remains unknown.

This document, whose handwriting, style and contents unmistakably reveal Beethoven's authorship, proves clearly that the addressee could have been no other than the young Countess Guicciardi.

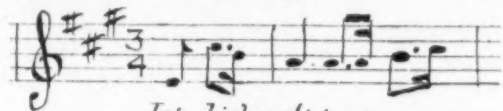
Mention of Beethoven's close relation to the beautiful young Italian and the fact that his love was returned is found in Beethoven's later remarks to Schindler in the conversations book written in 1823. Schindler, Marx and Kalischer inclined toward the conclusion that the Countess Guicciardi was the addressee of the other famous letter, but this view was not shared by Thayer, Tenger and La Mara. The latter assumed her to have been the Countess Therese Brunswick, also Bettina von Arnim, Theresa Malfatti, or Amalia Seebald. But all these names are connected with a later period (1806-1812), while the letter lately discovered establishes its authorship with unmistakable certainty as the year 1801. At that time no other name than that of the Countess Guicciardi could enter into consideration (Beethoven was then thirty-one), for she married Count Gallenberg in 1803.

The following are the contents of the letter (which is easily legible, except for one word, which does not, however, affect the sense of the whole):

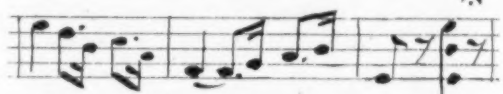
Herzliebster!

Mein Brief ist fort—ich gab ihm noch gestern zur post, u. schon Reue erfasst mich—grimmigste bitterste Reue! Dass ich Dir so geschrieben, dass ich die Kummernisse des Entfernens, die innere Zerrissenheit meiner Seele—hervorgehoben durch die leidige Trennung von Dir, dem Cieltheuren Wesen—so kläglich zu papier gebracht, das reut (?) mich über die Massen.—Kleinmüthig will ich in Deinem mir (the next word is illegible) Augen zu allerletzt erscheinen—ich weiss, doch vielmehr ich hoffe, dass ferne von mir, Deine Blicke nur auf weniger Dich als sich liebenden Menschen fallen könne.—Doch in Deinen Augen will ich gross dastehen—göttlich

begnadet, und deshalb gross, so unverdient auch das Gnadengeschenk Deiner Zuneigung mag sein.—Von audereim Stande, umgeben von stolzen Augehörigen, die etwa herabschauen auf mich, drängt es mich Zwiefach zu erweisen, was ich kann, und bedeute im Reiche der Kunst.—Ein Generalissimus ist Dein Ludwig-ebenbürtig. Jedweden.—Ach könnt ich Dir in Tönen sagen, wie sehr Du mein alles bist—mir wäre leichter—Ein nicht übles thema fiel mir ein, und fängt so an:



*Ich liebe dich von ganzen*



*Herzen, ich liebe einzig, dich allein*

Aber die Worte darüber muss ich verschweigen, wenn ich sie auch hinausjueln möchte—Ich habe Dir mein Portrait gegeben, u. Du siehst die garstige Hülle meiner Dir gehörenden Seele in einsamen Studien—ich besitze Dein Bild nicht, u. dennoch—ich sehe Dich—mein Ohr lässt Deine Stimme erklingen, und oft (m) als frage ich mich, es ist ein Traum—oder ist es Wirklichkeit?—Ach wäre es bald wahr, so wahr als Dich treulichst liebt.

Dein Götterverlassener,

LUDWIG.

Though there is no apparent similarity between the first letter to the "Immortal Beloved" and this new love letter, the writer in the *Allgemeine Musik Zeitung* draws his conclusion that they are addressed to the same person because of the similarity of the musical theme in interval progression and rhythmic relation with his song, "Ich liebe Dich, so wie Du mich" (which was originally written to another text, "Beglückt durch Dich beglückt durch mich," which appeared in 1803), and especially because of its perfect similarity—its identity—with the Finale of his String Quintet, op. 29, composed in 1801. There the theme is repeated note for note, and the same in both rhythm and key. The author of the article presumes that Beethoven may have written the letter while at work on the Quintet. Let us hope that the subject has now found its ninth death.

The first performance of "The Musician," by Josef Bittner was not an unqualified success musically or financially. The work does not lack good humor and a clever use of folk melodies, but the author is not sufficiently sure of his materials. He has a tendency to sink to the commonplace or exaggerate his pathos at the wrong moment. It was a musical "green apple," and the size of the audience showed that the public was rather "shy" as to its nutritive qualities, as it was not warmly received in Vienna a year ago.

"Open-air opera" has become somewhat of a "fad" the last few seasons at Zittot (Bath). Thuille's fairy opera, "Lobentanz," has been thrice successfully performed. The artistic results were not so pleasing, as

the finer nuances of the voice are lost to the ear in the open air. Neither could the strings be heard to advantage, though the brasses and woodwinds were in their glory. Whatever the temptations the term "open-air opera" may seem to offer in this scorching weather, the realization is a disillusion (saith August Spanuth in the *Signal*).

The Berlin public showed its appreciation of Emmy Destinn's presence among them by turning out in large numbers at the Hagin Opera yesterday. The artist had not been heard in Berlin since her engagement at the Royal Opera House quite a few years ago, and her exquisite singing of *Elsa* was greeted with prolonged and insistent applause. The orchestra played somewhat better than usual, but did not fail to revert to its usual lapses now and then (which causes us to wonder why the Hagin Opera Company does not secure a more competent conductor). Miss Destinn will close her engagement as *Elizabeth* in "Tannhäuser."

Dr. Otto Neitzel's opera, "Barberina," will be given for the first time at the City Theater in Krefeld.

Another Brahms Festival has been announced for next Summer in Wiesbaden from May 29 to June 3.

H. EIKENBURY.

### NORDICA AT HER OLD HOME

Familiar Old Songs Move Her Fellow-Townpeople to Tears.

FARMINGTON, ME., Aug. 17.—When Mme. Lillian Nordica sang "Home, Sweet Home," "Annie Laurie" and some of the familiar operatic selections that have helped her win fame, many of those in the audience in the village hall here to-day were moved to tears by the beauty of her singing. Weatherbeaten farmers and their wives sat in the audience and accorded the singer one of the most heartfelt tributes she has ever received. They were all her fellow-townpeople, for Nordica was born here, and it was their first visit from her since she left the place as a child.

Mme. Nordica herself was deeply touched by the greeting and its associations. Many of those who had known her as the child, "Lillie" Norton, had never before heard her sing and they made the most of the occasion, crowding to the stage, after the concert was over, to shake her hand.

The seventieth anniversary of the birth of Frederic Hegar, for nearly half a century one of the most prominent musicians in Switzerland, will be celebrated in Zurich in October.

### PITTSBURGH CHORAL DIRECTOR AND FAMILY AT LAKE CHAMPLAIN



Ernest Lunt, His Wife and Their Son Harold at Lake Champlain

PITTSBURGH, PA., Aug. 21.—Ernest Lunt, conductor of the Mendelssohn Male Choir of Pittsburgh and director of St. Peter's Episcopal Church choir, has been spending the summer with his family at Lake Champlain, where he has entertained a number of well-known local musicians. Recently E. J. Napier, vice-president of the Male Choir, and C. W. McGhee, secretary, visited Mr. Lunt.

Mr. Lunt will return here in time to open his studios on Woodworth street on Monday, September 4.

### Star Attractions for Providence

PROVIDENCE, Aug. 17.—The Flonzaley Quartet has been engaged to play here this season at Memorial Hall and negotiations are pending with Kitty Cheatham for her appearance at one of "The Listeners" after noons.

G. F. H.



**NINA DIMITRIEFF** SOPRANO  
Russian Prima Donna  
Opera, Concert, Oratorio

Exclusive Management:

FOSTER & DAVID,

500 Fifth Avenue, New York

JOHN BARNES

**WELLS**

TENOR—Concerts, Recitals, Oratorio

Exclusive Management: FOSTER & DAVID  
500 Fifth Avenue, New York Tel. 2023 Bryant

FRANK

**ORMSBY**

TENOR

Exclusive Management: FOSTER & DAVID,  
500 Fifth Avenue, New York. Tel. 2023 Bryant.

**EDWARD STRONG**

TENOR

Exclusive Mgt., FOSTER & DAVID  
500 5th Ave., New York Tel. 2023 Bryant

**FREDERIC MARTIN**

BASSO

Exclusive Management:  
FOSTER & DAVID, 500 Fifth Ave., New York

MARY HISSEM

**DeMOSS**

SOPRANO

Exclusive Mgt.  
FOSTER & DAVID  
500 Fifth Avenue, New York  
Tel. 2023 Bryant

**ANNIE LOUISE DAVID**

HARPIST

Concerts—Musicales  
Instruction  
Exclusive Management: FOSTER & DAVID, 500 Fifth Ave., New York  
Telephone 2023 Bryant

**RUTH HARRIS**

SOPRANO

Exclusive Management, FOSTER & DAVID, 500 Fifth Ave., New York Telephone 2023 Bryant

**ALEXANDER LAMBERT**

will resume his piano instruction on  
SEPTEMBER 25th

At 792 Lexington Avenue,

New York



**PEABODY CONSERVATORY OF MUSIC**  
OF BALTIMORE Mt. Vernon Place  
**HAROLD RANDOLPH, Director**

ENDOWED, the Conservatory offers every advantage for musical culture and maintains a Staff of 60 eminent European and American Masters, including

Otis B. Boise,  
Geo. F. Boyle,  
Adelin Fermin,

Theodor Hemberger,  
Ernest Hutcheson,  
Pietro Minetti,  
Harold Phillips,

J. C. Van Hulsteyn,  
Emmanuel Wad,  
Bart Wirtz.

Scholarships, Diplomas Teachers' Certificates

Catalogues Mailed

**BORIS HAMBOURG**

"HAMBOURG is the Kreialer of the 'cello" *Vida's New York Press*, 1911

'CELLIST

Returns to  
America 1911-1912

Concert Direction  
M. H. HANSON  
437 5th Ave., N. Y.

**HEINRICH MEYN**

BARITONE

In America—1911-1912

Concert Direction  
M. H. HANSON  
437 5th Ave. NEW YORK

**ADELE**

**KRUEGER**

DRAMATIC SOPRANO  
Concert, Oratorio, Recital

Management: Concert Direction, M. H. HANSON, 437 Fifth Ave., N. Y. City



# MUSICAL AMERICA

THE MUSICAL AMERICA COMPANY

## PUBLISHERS

JOHN C. FREUND, President, address, 505 Fifth Ave., New York  
MILTON WEIL, Treasurer, address, 505 Fifth Ave., New York  
LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

Published Every Saturday at 505 Fifth Avenue, New York

**JOHN C. FREUND, Editor**

**PAUL M. KEMPF, Managing Editor**

## BOSTON OFFICE:

DELBERT L. LOOMIS, Manager  
Room 1001, 120 Boylston Street  
Long Distance Telephone  
570 Oxford

## CHICAGO OFFICE:

CHARLES E. NIXON  
Manager  
Chicago Musical College Building  
624 South Michigan Ave.

## EUROPEAN OFFICE:

O. P. JACOB, Manager, Goltzstrasse 24, Berlin W., Germany  
Telephone, Amt. VI, 112

## VIENNA:

ADDIE FUNK  
Ploessgasse 6 (IV)

## LONDON:

VALENTINE WALLACE  
2 Tanfield Court, Inner Temple, London, E. C.

**MILTON WEIL - - - Business Manager**

## SUBSCRIPTIONS

For One Year (including Postage) - - - - -	\$2.00
Canada (including Postage) - - - - -	3.00
Foreign (including Postage) - - - - -	3.00
Single Copies - - - - -	.10

Telephones: 8220, 8221, 8222 Bryant  
(Private Branch Exchange Connecting All Departments)  
Cable Address: "MUAMER."

New York, August 26, 1911

## NOTICE TO ADVERTISERS

Owing to the greatly increased circulation of *MUSICAL AMERICA* during the past two years, the advertising rate will be raised to \$150 per inch per year. The price per page per insertion will also be raised to \$150. The new rate will not go into force until November 1 of this year.

## AMERICA BALKS

Americans learned recently with some surprise that they were to have no performances of Richard Strauss's "Rosenkavalier" next season. Now comes the further surprising news, as given in *MUSICAL AMERICA* last week, that the Chicago Opera Company will not give the operas of Puccini, nor, in fact, any of the operas the copyrights of which are controlled by the house of Ricordi & Co.

These events are surface indications of the present depth and bitterness of the commercial warfare which has gradually arisen between the old world and the new in the sphere of music. The European musician has long found America a most profitable field of activity, and more and more of late years has it become the Eldorado of the musician and music trader of Europe. Europe regards America as the land of gold, and therefore attempts to levy the maximum tax upon it.

It has been only a question of time before active rebellion would assert itself in this country. This time has now arrived, and it has become the immediate duty of America to show by decisive action that the European musical power in America cannot be a predatory power.

In music, as in other things, America needs Europe, and Europe needs America. But there is to be no mutual service except on fair and legitimate terms. If America finds the demands of this or that European publisher exorbitant, it can manage to worry along with music from various parts of Europe where such demands are not made. If the house of Ricordi denies the right of American managers to produce any of their operas because those managers refuse to pay an exorbitant royalty for certain of them, the American manager can find plenty of other good operas with which to make up his repertoire. Without any draft whatsoever upon Ricordi & Co., there are to be had the earlier works of Verdi, and a very considerable number of the Italian operatic standbys. With these and the extensive French and German repertory, the American operatic managers would have no difficulty in presenting an attractive season of opera. There are also a number of operatic novelties successful in Europe which have not been heard in America. And America is now in a fair way herself to provide some operas for the repertory.

Mr. Dippel is undoubtedly standing on strong ground in his refusal to accept what appear to be exorbitant

terms demanded by the proprietors of Puccini's copyrights, and by maintaining his position he will confer a service upon the musical world looking to a proper adjustment of the commercial musical relations of Europe and America.

## THE THEATER ORCHESTRA.

The experiments made by theatrical managers in disposing of the orchestras in their theaters, and the recent invention of an instrument which produces the effect of an orchestra, but is operated by a single performer, bring up anew the question of music in the theaters. The *New York Sun* of August 17 comments upon the matter, making the statement, the truth of which may well be challenged, that managers who have had the courage to banish orchestras from their theaters have earned the public gratitude. The editor thinks that audiences prefer silence to the orchestra, and that they would scarcely welcome the new invention.

The *Sun's* editor evidently comments from the standpoint of musical culture, from which it is scarcely possible to defend existing theater orchestras. The question, however, is not one of musical culture. There are not many in a theater audience who would particularly care for music of a high order of excellence before the play or in the *entr'actes*. No one goes to the theater with the intention of hearing any such high order of music. Even if such excellent music was performed in the theaters, the few who might go with the intention of enjoying it would scarcely succeed in doing so owing to the conversation, or rather, chattering, of the greater part of the audience. Nor is the question one of artistic fitness, that is to say, with regard to the adaptation of incidental music to plays. In the present condition of the American stage the plays usually given are inartistic beyond any hope of redemption, by music, or in any other way. The difficulty there is a radical one, only to be remedied by a regeneration of the stage itself, and not by any trivial application of cheap incidental music.

The question is one wholly of public amusement. However much an individual of culture may enjoy silence and contemplation, the public does not enjoy it. The public loves light and noise. Beyond the more festive character given to stage representations by an orchestra, music serves another and perhaps even more important purpose. People go into the theater directly from the outside world with its troubles and worries. Music, almost any music, is stimulating to the imagination; a few players at a dance, even, will cause one to forget the cares of the day and inspire happier feelings. The orchestral overture in the theater is a kind of solvent, dissolving the earth-weary state of mind which the auditor takes into the theater with him, and ushering him into the world of diversion—one cannot often call it art under present conditions—in which he shall know some hours of pleasure.

It is very doubtful if the public will dispense with anything which serves them to such a good end, and it is understood that those managers who have already experimented with a musicless theater are contemplating a return to the theater orchestra.

Such is the psychological basis of the question. Practically, it comes to the question of terms between the managers and the musical union, and as the public will probably continue to require the orchestra, such terms will find their adjustment.

## THE MUSICIAN AND THE CHURCH

Americans are proverbially long suffering in regard to abuses of every kind, and particularly has this been true in the case of organists and singers with regard to church music committees. It is not surprising, therefore, to see the recent organists' convention at Ocean Grove emulating the worm and turning against the existing order.

Throughout the memory of living men the average church music committee in America has been regarded as an arbitrary and inefficient institution, without the knowledge necessary to exercise wisely the very function for which it exists. The clash between the music committee and the musicians required for the church service is a long-standing one, and one which has apparently remained without hope of amicable settlement. The trouble rests with the fact that the committee has not sufficient knowledge of good and bad in music to act in a decisive and efficient manner, purely on the grounds of musical excellence. Politics is apt to enter and remove still further the possibility of action according to strictly musical standards. The result is too often such as to cause a sinking of the heart in musicians who must submit to the decisions of the committee, and who see the deterioration of their art in its relation to the church in the decisions made.

On the other hand, there is the captiousness of

musicians to reckon with, and a judicial body acting for the church would seem to be a necessity. It would probably be impossible in the nature of the case to so adjust matters that the musical affairs of the church would run entirely smoothly. But, in so far as there is a remedy, it is the one proposed by the organists at the recent convention—that church committees should engage professional advice in making their selection of organists. Organizations of singers and singing teachers might well "respectfully urge" the same. Under these conditions a marked degree of improvement would be certain.

The organists, in the resolutions adopted, do well to state that the best interests of the church will be served by such a course. It is impossible that a committee composed of laymen can represent the highest attainable efficiency in conducting the musical affairs of the church. Experience has proved the opposite.

Public sentiment, in the best interests of the church on the one hand, and music on the other, should heartily support those seeking a reform.

Prompted by the recent invasion of Germany by a party of one hundred American business men under the leadership of the Boston Chamber of Commerce, the Berlin Merchants and Manufacturers' Association is working out a plan for a series of excursions for German business men to the United States.

Why not plan for a similar excursion of resident German musicians and critics? It might lead to a somewhat better understanding of America's musical status by the Germans, and a little less talk about America's commercialism. Even in music the Germans might pick up a good idea or two over here.

The "Sister Beatrice" of André Messager is not Maeterlinck's, but, it seems, another lady of the same name. Let us hope she is equally beautiful.

Hermann Klein discusses "the crisis in the vocal world." There's nothing like getting up a crisis when one needs advertising.

Let Conductor Toscanini go away from New York? Never!

## PERSONALITIES



Wooing Inspiration for an American Tour

Switzerland seems to offer the favorite nooks and corners for pianists who seek inspiration for tours in America. Bachaus, whose managers have deprived him of his front monnicker, Wilhelm, is among these. Here we see him rowing lazily about on Lake Geneva. Richard Copley, who gives out information at odd moments when he is not signing contracts for the Quinlan International Musical Agency, is authority for the statement that Bachaus will devote the latter part of the Summer to a walking trip through Germany.

**Zimbalist**—Efrem Zimbalist, the violinist, has informed his managers, the Quinlan International Musical Agency, that he will sail for this country on October 11, so that he will be well rested before the opening of his American tournee, which will take place in Boston with the Boston Symphony Orchestra on October 27 and 28.

**Williams**—Evan Williams, the tenor, who has been abroad since last June, writes that he will sail for this country on August 29 and is looking forward with pleasure to a busy season.

**Harris**—A picture postal of Beaufort Castle, Beaulieu, received by *MUSICAL AMERICA* bears this inscription: "Best greetings to you all at home. Victor Harris." Mr. Harris is spending August in the Highlands of Scotland, shooting and fishing, as the guest of C. W. Ogden of New York. He returns on the *Mauretania*, September 2, and resumes teaching on September 25, after a short stay at Bar Harbor.

**Rothwell**—*MUSICAL AMERICA* has received postal-card greetings from Walter Henry Rothwell, director of the St. Paul Symphony Orchestra, and his gifted wife, Elizabeth Rothwell-Wolff, who have been among the Summer visitors at the Wagner *festspiele* in Bayreuth.

**Moulton**—Arthur R. Moulton, who will conduct the Henry W. Savage production of "The Girl of the Golden West," has directed orchestras in China, Japan, India, Java, Manila and Australia.



## "RIENZI'S" FIRST PERFORMANCE

How Wagner Was Troubled Over the Question of Cuts—An Over-Stout Prima Donna—Enthusiasm and Doubts at Rehearsals—Success of the Première in Dresden

By HERBERT F. PEYSER

No. 8 in Series of Discussions of Richard Wagner's Autobiography.\*

WITH Minna safely installed in Dresden and some of the necessary business negotiations in connection with the "Rienzi" production duly fulfilled Wagner lost no



Wagner's Mother, Johanna Pätz

time in setting out upon flying visits to Leipsic and Berlin. In the former he spent a few days with his mother, who, through the death of her daughter, Rosalie, "had undergone a great change in her domestic position," and whose "bustling energy, which had almost amounted to hardness, had entirely given place to a natural cheerfulness and interest in the family prosperity of her married daughters." In Berlin, however, where he had expected to make definite arrangements with the impresario, Count Redern, for the "Fliegender Holländer" première, he soon found fate as little disposed to favor him as usual. Redern was on the point of retiring from office, the new director had not yet arrived and the composer's eyes were presently opened to the fact that as far as Berlin negotiations were concerned he might as well have remained in Paris. Meyerbeer, who was then in Berlin, though "just on the point of going away" (as usual), hastened to confirm Wagner's pessimistic impressions by informing him—in a "kindly, friendly manner"—that his visit had been "over hasty" and that he would presently find himself constrained to resign himself to further disappointments as far as his operatic projects and aspirations were concerned.

Another bird of ill omen was Mendelssohn, who was holding the position of "General Musical Director to the King of Prussia." His method was more subtle, however, for he began by wishing himself back in Leipsic, disconsolately bemoaning the fact that he did not believe his work could prosper in Berlin, and insisting "that he would rather go back to Leipsic." The inference was obvious enough, for there could be no question of Mendelssohn's popularity at that date. After a few more discouraging visits of this kind Wagner returned to Dresden.

Here preparations were actually under way for the performance of "Rienzi." True, General Manager Lüttichau and Kapellmeister Reissiger would have been considerably more at ease with the composer a long distance away. The only individual upon whom Wagner found he could safely rely was his old friend, Chorusmaster Wilhelm Fischer. Among the actors, though, he found some ardent supporters, notably a certain Ferdinand Heine—once a friend of Ludwig Geyer—and the famous tenor, Tichatschek, who had been delegated for the title rôle in the new work. "Heine also told me," says the composer, "that the mere prospect of having many new costumes and especially new silver armor, had inspired Tichatschek with the liveliest desire to play this part, so that I might rely on him under

any circumstances. Thus I could at once give closer attention to the preparations for practice, which was fixed to begin in the late Summer after the principal singers had returned from their holiday."

### The Question of Cuts

The question of cuts was the first problem which presented itself for solution. Fischer succeeded in sugaring the pill so effectively that Wagner "gladly sat down with him to the wearisome task." But the proceedings did not get much further, for when the composer played and sang the score "with such frantic vigor that . . . he grew concerned about his chest," Fischer found himself constrained to cease arguing about excisions for "precisely where he thought something might be omitted, I proved to him with head-long eloquence that it was precisely here that the main point lay. He plunged with me head over heels into the vast chaos of sound, against which he could raise no objection, beyond the testimony of his watch, whose correctness I also ended by disputing. As sops I lightly flung him the big pantomime and most of the ballet in the second act, whereby I reckoned we might save a whole half hour."

For a brief vacation before the arduous business of actual rehearsal Wagner and Minna presently repaired to the watering place of Toplitz, where they were joined by Wagner's mother. The composer spent much time on the draft of his "Venusberg" libretto. Incidentally he also found inspiration for one of the most poetic situations and exquisite musical numbers in what subsequently became "Tannhäuser." "One day, when climbing the Wostrai, I was astonished, on turning the corner of the valley, to hear a merry dance tune whistled by a goat-herd perched up on a crag. I seemed immediately to stand among the chorus of pilgrims filing past the goat-herd in the valley; but I could not afterward recall the goat-herd's tune, so I was obliged to help myself out of the matter in the usual way."

On July 18 Wagner returned to Dresden for the rehearsals. He soon found much that was not to his taste. The orchestra, which was lacking in the requisite number of strings, contrasted rather painfully with what he had heard in Paris. He was further impressed "by the sense of a certain meanness about theatrical enterprise in Germany." Moreover, Schroeder-Devrient, great artist though she was, had taken on a "maternal stoutness" that ill became her in the male attire she was obliged to don in the character of the youthful Adriano. Her voice, too, which had always been weak in the medium register, "often landed her in difficulties, and, in particular, she was forced when singing to drag the time a little all through." Then, too, she had developed mannerisms which, from her tendency to exaggeration, were at times "almost painful." She was slow of study and spent many a weary hour with the composer in the endeavor to master her rôle. Tichatschek, on the other hand, was a thorough musician and was beset with no difficulty of this kind. Besides, his enthusiasm for the opera increased with each succeeding rehearsal.

### Silver Pennies for Favorite Passage

The other members of the cast soon began to share the tenor's delight. "Favorite passages were greeted with acclamation by the singers at every rehearsal, and a concerted number of the third finale, which unfortunately had afterward to be omitted owing to its length, actually became on that occasion a source of profit to me. For Tichatschek maintained that this B Minor was so lovely that something ought to be paid for it every time, and he put down a silver penny, inviting the others to do the same, to which they all responded merrily. From that day forward, whenever we came to this passage at rehearsals the cry was raised, 'Here comes the silver penny part!' and Schroeder-Devrient, as she took out her purse, remarked that these rehearsals would ruin her. . . . No one suspected that these contributions, which were given as a joke, were often a very welcome help toward defraying the cost of our daily food."

In despite of his popularity at the opera house at this time, Wagner's pecuniary circumstances were not very much better than they ever had been. "During the interval at the full dress rehearsal, while other members had dispersed to revive their jaded

## THE AEOLIAN ORCHESTRELLE

The wide popularity of the ORCHESTRELLE is due to its magnificent musical qualities and the fact that it can be played by *everyone*.

This instrument, with the voice of the orchestra, gives you the power to interpret the most inspiring thoughts of the great masters with a grandeur utterly impossible with any single means of expression as the piano or violin.

## You Reproduce the Brilliancy of the Orchestra

Tone-coloration is the ORCHESTRELLE'S distinctive quality. The subtle tone gradation and blending of orchestral instruments is so marvellously simulated that new life and color are given to even the simplest composition.

No other instrument is at once so *intimate* and so capable of expressing your every mood.

An excellent model of the ORCHESTRELLE may be purchased for \$600.

**THE AEOLIAN COMPANY**  
AEOLIAN HALL, 362 FIFTH AVE.  
NEW YORK

*The Largest Manufacturers of Musical Instruments in the World.*

nerves with lunch, I remained seated on a pile of boards on the stage in order that no one might realize that I was in the quandary of being unable to obtain similar refreshment. An invalid Italian singer who was taking a small part in the opera, seemed to notice this, and kindly brought me a glass of wine and a piece of bread."

The eventual first performance of "Rienzi" took place October 20, 1842. "No subsequent experience of mine can be compared to the sensations which marked the day of the first production," declares the composer. "At all the first performances of my works in later days I have been so absorbed by an only too well founded anxiety as to their success that I could neither enjoy the opera nor form any real estimate of its reception by the public. As for my subsequent experiences at the general rehearsal of 'Tristan und Isolde' this took place under such exceptional circumstances and its effect upon me differed so fundamentally from that produced by the first performance of 'Rienzi' that no comparison can be drawn between the two."

"The immediate success of 'Rienzi' was no doubt assured beforehand. But the emphatic way in which the audience declared their appreciation was thus far exceptional that in cities like Dresden the spectators are never in a position to decide conclusively upon a work of importance on the first night, and consequently assume an attitude of chilling restraint toward the works of unknown authors."

### Audience's Approval Undivided

There certainly was no trace of "chilling restraint" in the attitude of the audience in question. It set the seal of its undivided approval on "Rienzi" in the most eloquent manner whereby an operatic audience can testify its whole-souled interest—by remaining to the very end, though the performance lasted over five hours. Applause and calls for the composer there were, of course, in abundance. Seated in a box with his sister Clara and the Heine family Wagner "seemed to stand quite aloof from his work." The applause affected him so little in this curious state of mind that his friends had fairly to drive him onto the stage for his curtain calls.

One matter, however, filled him with grave forebodings. He had noticed that

two acts of "Rienzi" lasted as long as the whole of "Der Freischütz." The evening wore on and the end was still hours off. The words in which Wagner describes his feelings as he realized that he was requiring an audience to sit through an opera of five or six hours' duration should be taken to heart by every conductor of the present day who, under ordinary conditions, neglects to provide for adequate cuts in the later music dramas. "Thanks to my folly," he laments, "I found myself in the unheard-of predicament of being unable (as he thought at first) to finish an opera, otherwise extremely well received, simply because it was absurdly long. . . . I apologized for my previous lack of wisdom in not having effected the necessary curtailments." How similar might be Wagner's sentiments could he but have lived to hear a Metropolitan performance of his "Meistersinger" under Toscanini!

His feelings were more than reciprocated by his relatives who had intended to honor him with a festal supper at a neighboring inn. It was midnight when the last curtain fell (the opera had begun somewhere around six) and the inn was consequently closed. Wagner, persuaded that his chances of success had been shattered by his own folly, rushed home in an angry frame of mind as anxious now to cut up his opera as he had previously been to save every bar. Nor had he the courage to approach the opera house before midday. Here he discovered, to his stupefaction, that his plans for shortening "Rienzi" had been frustrated by Tichatschek, who peremptorily declared that he would not sacrifice a note of what was "too heavenly" to be lost. The experiment was then resorted to of giving two acts on one evening and three the next. But the public balked at the idea of having to pay twice to hear one and the same opera and so the scheme had to be abandoned.

Maud Fay, who has been the leading "youthful soprano" at the Munich Court Opera, is now preparing dramatic soprano rôles for next season.

Lillian Grenville has engagements in Russia and the South of France for next season.

\*"MY LIFE." By Richard Wagner. 2 volumes. Cloth, 911 pages. Price, \$8.50 net. Dodd, Mead & Co., New York 1911.

# BISPHAM-BARITONE

SEASON 1911-12  
BOOKING

Management

LOUDON CHARLTON, Carnegie Hall, New York




**GIACOMO GINSBURG**  
 BARITONE

 Available for Recitals,  
 Concerts and Opera

 When Ginsburg's magnificent voice resounded he vanquished all hearts and ears in the hall by his fine art.—*New York Staats-Zeitung*, June 27, 1911.

 Management  
**ADOLPHE STERNBERG**  
 238 W. 75th St., New York  
 Telephone, 7399 Columbus  
 Voice Culture, Address  
 238 W. 75th Street

**Mary Angell**

 707 Fine Arts Building  
 CHICAGO

Mason &amp; Hamlin piano used exclusively

**IRENE ARMSTRONG**  
 SOPRANO

Oratorio—Recitals

Address: 539 West 112th Street, New York

**AGNES KIMBALL**

Dramatic Soprano

ORATORIO—CONCERT—RECITAL

609 W. 177th St. (Tel.) New York


**Studio Hall**

 Accommodations for teachers  
 and musicians  
 Studios, recital halls, reception  
 rooms. Inspection invited

 50 East 34th Street  
 NEW YORK

**CLIFFORD CAIRNS**

Basso Cantante

Management: Walter R. Anderson, 5 West 38th Street, New York

**CHARLES KITCHELL**  
 TENOR

 Personal Address: 176 W. 81st St. Tel. 9984 Schuyler  
 Management: Haensel & Jones, 1 E. 42d St., New York

**LUCY MARSH**

SOPRANO

CONCERT :: RECITAL :: ORATORIO

 Address: c/o MUSICAL AMERICA  
 505 FIFTH AVENUE NEW YORK

**BEATRICE WAINWRIGHT**

 Concerts—SOPRANO—Oratorio  
 VOICE CULTURE

 50 WEST 112th STREET, NEW YORK  
 Instructor National Conservatory of Music. Tel. 2166 Harlem

**MARIANNE FLAHAUT**

MEZZO SOPRANO

of the Metropolitan Opera House and Grand Opera, Paris

 Exclusive Management: - - - R. E. JOHNSTON  
 St. James Bldg. Broadway & 26th St., New York City

**THERESA RIHM**

 Dramatic Soprano  
 Oratorio—Concert—Recital

 Address:  
 c/o Musical America, 505 Fifth Ave., New York

**HENRY GIDEON**

LECTURE RECITALS

Composer, Organist, Accompanist, Coach

Bromley Court Cambridge, Mass.

**PEARL BENEDICT-JONES**
**FROM "MUSICAL AMERICA" READERS**
**Herr Karpath Believes Wagner's Memoirs Are As He Wrote Them**

[Translated from the German]

To the Editor of MUSICAL AMERICA:

I have read in your paper an article regarding Wagner and his father. Allow me to make the following observations: At the time when the memoirs of Wagner were announced Siegfried Wagner happened to be in Vienna. We spoke very often about these memoirs. When I asked him pointedly whether the memoirs of the master would be published without any alterations Siegfried Wagner replied literally the following:

"The work will be published exactly as it has been written. Not a word has been taken out nor been added and not the slightest alteration has been made."

These utterances of Siegfried Wagner were not intended for publication, and he had absolutely no reason to say anything that was not true. He abhors lies. During the many years of intimate connection with him I have had many times opportunity to find out that Siegfried always tells the truth. Why should one always tell fairy stories? Whether Friedrich Wagner, or Geyer, was the father of Richard Wagner, who knows? There is only one thing that is certain and that is that Richard Wagner has never admitted, with one word, that Geyer might have been his father. This is essential. It was hoped that the Memoirs would say something about this. This is not the case, and now one doubts the completeness of the Memoirs.

You would render a great service to the good cause if you will make use of my communication.

Yours very truly,

 LUDWIG KARPAT,  
 Music critic of the *Neues Wiener Abendblatt*.

Vienna, Austria, August 10, 1911.

**Harold Bauer and MacDowell**

To the Editor of MUSICAL AMERICA:

Will you kindly correct a mistake which occurred in the interview with me, published in your issue of August 12?

In it I was quoted as saying that Harold Bauer had been presented with copies of the MacDowell Sonatas and had returned them, objecting to the great amount of chord work in them, whereas this was told me of another pianist who has visited our shores.

On the contrary, Mr. Bauer is one of the few artists who have ever played these sonatas in public. I have had the pleasure of hearing him play the "Sonata Eroica" most beautifully.

Thanking you for your courtesy in correcting this mistake, I am,

 Most sincerely yours,  
 AUGUSTA COTTELOW.

Oregon, Ill., Aug. 14, 1911.

**Musical Appreciation in Italy**

To the Editor of MUSICAL AMERICA:

Here in the writing room of the Hotel Victoria I was delighted to find a copy of MUSICAL AMERICA, which interested me greatly. I recalled that MUSICAL AMERICA had done a great kindness to me not long ago, when I had a bill before the Legislature in Boston for the appointment of a State Supervisor of Music in the public schools of Massachusetts. Although we have worked for several years in this matter we were not entirely successful. I am certain, however, that much good resulted from the attempt.

During my travels through Italy I have been pleased by observing that every one sings strains from the grand operas, so general is the love and appreciation of music. Not once since my arrival here have I heard anyone sing the type of popular songs that is in vogue in our own country.

Why is it that we cannot have better music for the masses in America? I have just come from St. Mark's Square, where there were thousands listening to the beautiful orchestra. This is simply one of the many opportunities afforded the Italians to hear the best music. In America we have so many fine teachers and schools, and the ideals seem to be so high that I cannot understand why the better class of music is not recognized by the people at large.

MRS. ELIZABETH T. HOSMER.

Venice, Italy, Aug. 2, 1911.

**Goshen's "Moses in Egypt"**

To the Editor of MUSICAL AMERICA:

Your correspondent from Chautauqua said, when mentioning the rendition there recently of Rossini's "Moses in Egypt," that it was given at the same place for the first time in America two years ago. To this Mr. Frederic L. Law, of Tamworth, N. H., demurs, explaining that it was performed in Philadelphia about forty years ago.

Permit me to add my demurrer also. It was given at Goshen, when that small but rare village was for some sixteen years a sort of musical mecca, and many singers then famous, and other singers who became prominent, appeared with the Goshen Vocal Society. That society produced Rossini's "Moses in Egypt" three times at Goshen, first in 1891, again in 1892 by general request, and afterwards in 1900. The society also gave the work during that period at Middletown and at Warwick. The oratorio was in each case rendered in complete style, with nine solo artists, full orchestra and chorus.

I am inclosing pamphlets to verify my statement and, with apologies for the intrusion, I am, very truly yours,

 ROBERT BRUCE CLARK.  
 New York, August 11, 1911.

**THE WEIRD MUSIC OF THE MOROCCAN**

By Dr. O. P. JACOB

[MUSICAL AMERICA'S European Representative]

TANGIER, Morocco, Aug. 6.—Notwithstanding the significance the European powers are attaching to this so-called hotbed of lawlessness, and in spite of the rather frequent assaults on Christians risking themselves too far from the sphere of European influence, comparative harmony seems to exist within the town of Tangier itself.

Music (?) unquestionably seems to be the favorite pastime of all (Moors, Arabs, Jews and Ethiopians), I am sorry to say, for the Arabic scale is not likely as yet to appeal to our classical or even impressionistic ears. The Moorish inhabitants certainly believe in utilizing their powers to the utmost when their pleasures or passions are concerned. The versatility of some of these so-called musicians is only surpassed by their barbaric musical taste—again, as viewed from our Occidental standpoint. I have seen one of our Oriental confrères simultaneously employ his hands, feet and vocal organs in the desire to create as much diabolical noise—which he of course considered melodious—as possible.

The Moroccan musician loves to manipulate a kind of rattle, or castagnette—one in each hand—as an accompaniment

to his weird yet by no means feeble chant.

Could you imagine our attending concerts at which the singers play their own accompaniments, or, better still—the more interesting picture—conductors leading an orchestra and simultaneously presenting us with their vocal renditions?

I should not like to close without making mention of what seems to me a most impressive custom, viz.: the Arabian on the tower of the mosque at night calling people to prayer. It may be that the Oriental night, with its multitude of undefinable, often mysterious, sounds, or, on the other hand, the splendid vocal material of these religious heralds (only men with chosen vocal means are given this honorable position), or a combination of both, lends particular enchantment to this unique act. But the fact nevertheless remains that the effect which is produced is so profound that many an opera might be thereby put to shame.

O. P. JACOB.

**Tenor and Actress Rewed**

ST. LOUIS, Aug. 18.—Alfred Bertrand, a tenor of note, and Mrs. Emily Arístine Hopkins, an actress, were married for the second time to-day in the office of Justice of the Peace Luce. They had been married eight years ago, but had lived apart since.

**ARTHUR VAN EWEYK**

For Bookings in America, Season 1911-12, address:

**MME. E. B. de SERRANO**

 Teacher of OLIVE FREMSTAD  
 MME. CHARLOTTE MACONDA  
 LUCILLE MARCEL  
 CAROLINE MIHR-HARDY

 Voice Culture, Repertoire  
 317 West 58th Street New York

**S. CONSTANTINO**

Suite 853 Carnegie Hall

THE ART OF SINGING

IN ALL ITS BRANCHES

Repertoire in Italian

French and English

Summer Res., Settimo Vittone

Prov. Turin, Italy

**YON**
**CHARLES BENNETT**

BARITONE

Member Faculty NEW ENGLAND CONSERVATORY OF MUSIC

Available for

ORATORIO and RECITALS

Address: TRINITY COURT, BOSTON, MASS.

MARTHA

**CLODIUS**

DRAMATIC SOPRANO

Oratorio — Concert — Recital

Address: 111 West 77th St., New York

Telephone, 7906 Schuyler

**RICHARD PLATT**

Pianist and Teacher

STUDIO, 14 STEINERT HALL, BOSTON

**Olive Lynda Booth**

SOPRANO

Song Recitals—Concert

Vocal Instruction

Address, The Piedmont, 316 W. 97th St., N. Y.



LILLIAN

SHERWOOD

NEWKIRK

SOPRANO—Voice Culture

(Italian Method) 1425 BROADWAY

Wed. and Sat., New York

Mail Address:

11 Morgan Avenue Norwalk, Conn.

**ELLA BACKUS-BEHR**

 PIANISTE and TEACHER, also  
 Vocal Coach and Accompanist

 refers to Mme. Louise Homer (of the Metropolitan Opera), Mr. Frederic Martin (the renowned basso)  
 Applications made at 69 West 88th Street, New York

**Walter Henry Hall**

CONDUCTOR

Director of Choral Music

at Columbia University

 Brooklyn Oratorio Society  
 University Chorus  
 Flushing Chorus  
 New Rochelle Oratorio Society  
 Address: 430 W. 116th St., N. Y.

**WILSON**

BARITONE

WALTER R. ANDERSON, Manager

5 West 38th Street New York

**CECIL FANNING**

 BARI-  
 TONE

Accompanist: H. B. TURPIN

For terms and dates address

H. B. TURPIN

McIntire Building, Dayton, Ohio

**EMMA E. PATTEN**

SOPRANO

Concert, Oratorio, Recital

Management:

E. J. FRANCKE, Browning Bldg., 1269 Broadway, New York

MME. HILDEGARD HOFFMANN

ORATORIO and JOINT RECITALS with

MR. HENRY HOLDEN

Recitals and Piano Instruction

Soloist with New York Philharmonic and Boston Sym-

phony Orchestra, Kneisel Quartette, Etc.

Studio, Steinway Hall Address, 144 E. 150th St., N. Y. City

**HUSS**

DUTCH-AMERICAN

BASS BARITONE

H. GODFREY TURNER

1402 Broadway, New York City

**KOHLER VIOLINIST**

Head of Violin Department

OBERLIN COLLEGE

Oberlin, Ohio



## ALEXANDER LAMBERT TO TEACH AGAIN

**Noted Pianist Reenters Field in Which He Once Won a High Reputation**

Lovers of piano music will learn with great delight that Alexander Lambert, the well-known pianist and pedagog, will, during the coming season, take up his teaching work again in New York. Since his conservatory became the New York College of Music, some eight years ago, Mr. Lambert has practically been living in retirement, teaching a few favorite pupils and interesting himself in the welfare of a number of young singers who are his protégés. However, he has been requested from time to time to accept more pupils, and recently the demands became so urgent that he decided to re-enter the field this fall. At his studio, No. 792 Lexington avenue, New York, he will receive pupils who are desirous of doing serious work with a view toward either becoming concert pianists or teachers.

A query was ventured as to why the pianist did not prefer the quiet life which he had been enjoying for the last eight years. To this Mr. Lambert replied:

"I found my life much too calm, teaching only a few hours every morning, with nothing to occupy me the rest of the day. I am something like our old friend Oscar Hammerstein, who always wants to do something (and I might add that he generally does it well), and I longed to get back in harness, as it were. I was contemplating some public appearances for next season, but I find now that I will be pretty busy with my duties as instructor and so I will have to give up that plan."

Mr. Lambert has to his credit a large number of pianists, who have studied with him; many of them have won favor on the concert platform, others have made reputations for themselves as teachers both privately and in conservatories, and their success is a fitting tribute to the instruction which they received from him. Mr.



—Photo by Mishkin, New York.  
Alexander Lambert, Eminent Pianist and Teacher, of New York

Lambert is the author of a method for the piano which has been received both in America and Europe as a work of remarkable worth and has been accepted as a standard. He has been spending the Summer at his cottage at Avon-by-the-Sea, N. J.

Griswold's "Night and Dawn" and "Where the Chimney Sang." Lund's "Little Rover" had an admirable contrast in Lulu Jones-Downing's idyllic composition, "June." C. E. N.

## RACE HORSE HER NAMESAKE

**Beatrice McCue's Popularity Extends to Ohio Sporting Circles**

Beatrice McCue, the young Ohio contralto, who has come to New York and found favor with the music-lovers here, will appear in a number of recitals and concerts in Pennsylvania and Ohio this season, aside from her New York appearances. She will appear in Williamsport and Reading, Pa., October 5 and 6. Following those dates she has appearances in other Pennsylvania towns, and will sing with the Tuesday Musical Club in Akron, O., later in the season.

That Miss McCue is still a prime favorite in Ohio in the musical as well as, apparently, in the sporting world is shown by the racing reports from there last week. At Randall of the horses that were entered for the great circuit races Miss McCue's namesake, "Beatrice McCue," won the first event.

Mrs. E. M. S. Fite reports a good season ahead for Miss McCue, and says that she has booked her in the quartet as well as for solo work. The quartet referred to is composed of Miss McCue, contralto; Almiretta Webster Giffin, soprano; Claude Warford, tenor, and Harry Wieting, baritone. This quartet is booked to appear at the Symphony Auditorium, Newark, N. J., on the afternoon of December 2, and will also appear in a series of recitals to be given in and near New York.

## PACHMANN'S LISZT PROGRAM

**Eminent Pianist Arranges for Centenary Recital in Boston**

Vladimir de Pachmann, who is to tour this country on his farewell visit this coming season under the management of the Quinlan International Musical Agency, is preparing a special program which he will give in honor of the Liszt centenary. This program will first be heard in Boston on the afternoon of October 21 and will include:

"Ave Maria," "Gretchen am Spinnrad" (Margaret at her spinning wheel), "Tröckne Blumen" (Faded Flowers), "Du bist die Ruh" (My Sweet Repose), "Sei mir gegrüsst" (Angel of Beauty), "Der Lindenbaum" (The Linden Tree), Etude de Concert in F Minor, No. 2 Mazurka Brillante in A Major, Hungarian Rhapsody in E Flat, No. 9.

Mr. de Pachmann must begin his season much earlier than it is customary for a piano virtuoso to make his appearance, all in consequence of the vast number of inquiries and dates arranged by his large number of admirers throughout the United States and Canada. His season will open with a recital in Toronto on September 27 and in the week of October 3 he will play in Montreal, Ottawa, Hamilton and London, Ont. On October 15 de Pachmann will give his first recital in Chicago in the Studebaker Theater and on October 17 he plays in Syracuse, N. Y. His first New York recital will take place in Carnegie Hall on Friday afternoon, October 20.

## John Barnes Wells's Engagements

John Barnes Wells, tenor, has been kept busy by concert engagements this Summer and has three engagements still to fill during August. On August 23 he appeared at Lake Hopatcong and on August 25 and 26 will sing at Southampton, L. I.

## CHICAGO UNIVERSITY RECITAL

**Jessie Lynd-Hopkins and Hugo Kortschalk in Mandel Hall Program**

CHICAGO, Aug. 21.—Jessie Lynd-Hopkins, soprano, in association with Hugo Kortschalk, violinist, gave a charming concert last Tuesday evening at Mandel Hall, under the auspices of the Chicago University. Miss Hopkins recently returned from a vacation and was in admirable voice for the tests put upon her in a rather exacting program. Grieg's "The First Primrose," Schumann's "Springnight" of the opening group were given with remarkable taste and delicacy. Her legato singing and superb enunciation in "Sous les Oranges," a delightful

and elaborate novelty by Frederick Stevenson, of California, in the form of a trio for voice, violin and piano, were especially enjoyed. It goes without saying that Miss Hopkins and Mr. Kortschalk made the most of this opportunity and Mrs. W. H. Knapp was equally happy in the piano accompaniment. Mr. Kortschalk is one of the most accomplished of the younger violinists, and his work on this occasion demonstrated the fitness of his selections for important artistic association. His reading of the Mozart concerto had a dignity most impressive, while the Melody, by Tchaikowsky, and the two Hungarian dances by Brahms-Joachim were so well approved that he was forced to respond to an encore. Among other songs Miss Hopkins gave

# New England CONSERVATORY OF MUSIC

FOUNDED  
1853

Year Opens  
September 21, 1911

BOSTON, MASS.

GEORGE W. CHADWICK, Director

## The Largest and Best Equipped School of Music

**Located in the Musical Center of America.** It affords pupils the environment and atmosphere so necessary to a musical education. Its complete organization, its imposing Conservatory building, splendid equipment, and the residence building offer exceptional facilities for students.

**Every department under special masters.** The reciprocal relations established with Harvard University afford pupils special advantages for literary study.

**Owing to the practical training** of students in our Normal Department, graduates are much in demand as teachers.

**The free privileges** of lectures, concerts and recitals, the opportunities of ensemble practice and appearing before audiences, and the daily associations are invaluable advantages to the music student. A number of free Violin scholarships are available for 1911.

For particulars and year book, address,  
RALPH L. FLANDERS, Manager

### VICTOR HERBERT and HIS ORCHESTRA

(FIFTY MUSICIANS)

Assisted by a Quartette of Eminent Vocalists  
and Grand Opera Celebrities.

For Information Address:

RADCLIFFE MUSICAL BUREAU, 406-7-8 Star Building, Washington, D. C.  
Engagements Now Booking for Music Festivals



### Cosmopolitan School of Music and Dramatic Art

VICTOR HEINZE, President DR. WM. CARVER WILLIAMS, Registrar  
New Phone Nos. 4868 & 4869 Harrison. Address Registrar, 9th Floor, Auditorium Bldg., Chicago  
FALL TERM NOW IN PROGRESS. Students may register at any time

### The American String Quartette

Miss Gertrude Marshall, 1st Violin. Miss Evelyn Street, 2d Violin. Miss Edith Jewell, Viola. Mrs. Susan Lord Brandegee, Violoncello  
"The performance of the quartet was interesting by reason of its vitality, enthusiasm and emotional quality."—PHILIP HALE in Boston Herald, March 12, 1909.  
Address: THE AMERICAN STRING QUARTETTE, Medford, Mass.

### LA ROSS

EMINENT AMERICAN PIANIST  
STEINWAY PIANO USED  
MANAGEMENT  
J. E. FRANCKE, - - Browning Building, 1269 Broadway, - - NEW YORK

### GERTRUDE RENNYSON

SOPRANO  
Opera, Concert and Oratorio  
In Europe Till February 1st, 1911  
In America Remainder of Season  
Management: EUGENE KUESTER  
25 WEST 42d STREET NEW YORK

### GARDNER LAMSON

BASS-BARITONE  
IN AMERICA SEASON 1911-12  
Mgt. E. S. Brown, 42 W. 39th Street, N. Y.



### Sousa and his Band

After a Triumphant Tour throughout  
South Africa

Sailed from Cape Town on April 22d for an extended Tour of  
Tasmania, Australia and New Zealand  
as part of

"Around the World Tour"

Returning to U. S. Opening Vancouver, B. C. Sept. 21.  
Management: QUINLAN INTERNATIONAL MUSICAL AGENCY, 1 W. 34th St., N. Y.





**SERGEI KLIBANSKI**  
Concert Baritone  
Formerly Professor  
Stern Conservatory  
in Berlin.  
Available for Concerts  
and Recitals.  
Singing in All Its Branches  
Coaching in Opera  
Old Italian Method.  
Woodward Apartments  
Broadway and 55th St.  
New York  
Tel. 5000 Columbus

## ROSA OLITZKA

Available for Concerts, Recitals and Oratorios  
**Prima Donna Contralto**  
From the Covent Garden, Metropolitan, Chicago  
and Boston Opera Companies.  
Management: **R. E. JOHNSTON**  
St. James Bldg., Broadway & 26th St., New York

## ANTON FOERSTER

**PIANIST**  
1024 Lawrence Ave., Chicago, Ill.

## ELSA MARSHALL

Concert Oratorio Recital  
--- SOPRANO ---  
Returned from Europe  
2317 Grandview Avenue, Cincinnati, Ohio

## Harriet Bacon MacDonald

**Accompanist**  
Special Arrangements for Artists Touring  
in Texas and the Southwest  
Management:  
J. E. FRANCKE, 24 West 31st Street, New York

## FRANK E. MORSE

and Assistants  
**LESSONS IN SINGING**  
Normal Course for Teachers  
STUDIOS: . . . STEINERT HALL, BOSTON

## "MUSICOLONY"

Sig. Giuseppe Campanari, the great baritone of the Metropolitan Opera House, says:  
"I had been looking a long time for a Summer place, and when I saw this spot I was so enchanted that I became a member at once and invested in one of the park lots."  
For particulars address "Musicolony," 1 East 42d St., New York. Phone 6244 Bryant.

## ETHEL CRANE

**SOPRANO—Oratorio, Recitals, Concert**  
Available Sundays  
315 W. 98th St., New York. Tel. 9211 River.

## HALLETT GILBERTÉ

**TENOR—COMPOSER**  
HOTEL FLANDERS, 133 West 47th St., N. Y. City  
Composer of Minuet "La Phyllis"  
Sung with Great Success by Mme. Jeanne Jomelli  
"Serenade," "The Bird," "The Rain Drop," "A Rose and a Dream." (Just issued by G. Schirmer)

ELIZABETH

## Clark-Sleight

817 WEST END AVENUE  
NEW YORK  
TELEPHONE 9180 RIVERSIDE

## FLORENCE E. H. MARVIN

**VOICE**  
Brooklyn: 75 Willow St. New York: 131 East 34th St.  
Address Brooklyn Studio by letter for appointments.  
Refers by permission to  
RICCARDO MARTIN, DR. HOLBROOK CURTIS  
and DR. W. H. DUDLEY

## AUGUSTA COTTLOW

**BEATRICE WHEELER**  
MEZZO SOPRANO  
ROYAL OPERA  
Madrid, Spain, Season 1910-11

## CAROLINE HUDSON-ALEXANDER

## NEW MUSIC—VOCAL AND INSTRUMENTAL

"ART SONG CYCLES" is the title of a new volume of children's songs, the music by W. Otto Miessner, the poems by Florence C. Fox, which has recently appeared from the press of Silver, Burdett & Co.

The present volume contains Book I and Book II, which have also been published separately. The plan of the book embraces a series of six cycles, I. Cycle of the Senses, II. Cycle of Insects, III. Cycle of Foreign Lands, IV. Cycle of Birds, V. Cycle of Flowers, VI. Cycle of Seeds.

It is stated that the composer, who is supervisor of music in the public schools of Oak Park, Ill., and who has done some excellent work in composition, wrote these songs, in the belief that our school children need music of an artistic character.

As one peruses the volume one is impressed by the remarkably interesting music which Mr. Miessner has provided for the little poems. It may be thought impossible to write good music for children's poems, but Mr. Miessner's work refutes that theory most substantially. The delicate atmosphere provided by the artistic use of fifths and fourths in "Hearing" is admirable. "Honey Bee and Clover" is harmonized with a fine sense of color, while "Brownie Firefly" is intensely modern in spirit and worthy of serious consideration.

The songs about foreign lands are not as distinctive but are also meritorious. "In Scotland" is perhaps the most successful, with its bagpipe bass fifth and its flowing figure in the right hand.

"The Stork" is charming. "Mr. Owl and Mrs. Mouse" dainty and "The Scarecrow" highly ingenious, with its descending diminished seventh chords. "Jack-in-the-Pulpit" is harmonically interesting, with nice melody and a fine piano accompaniment. "The Maple" is also attractive and will make good material for such an artist as Kitty Cheatham at one of her delightful matinees.

One can hardly imagine a volume of songs in this style of as much musical and literary worth as this one. The poems of Florence C. Fox are excellent and are perfectly adapted for the child-world.

A preface to the volume by Edgar Stillman-Kelley, the noted American composer, is a warm appreciation of the fine work done by both composer and poetess and expresses many fine sentiments. Mr. Still-

"ART SONG CYCLES." A volume of Children's songs. The music by W. Otto Miessner, the poems by Florence C. Fox. Published by Silver, Burdett & Co. Cloth, price, \$1.25.

### MR. LA ROSS'S PLANS

American Pianist Adds Many Modern Works to Répertoire for This Season

Earle Douglass La Ross, the young American pianist, who was especially successful last season in a series of historical recitals, will this season give a much more elaborate series of such musicales. While Mr. La Ross's repertoire is already extensive, he has spent the Summer in increasing his list of works by modern composers, so that he may be prepared to represent the modern school in his programs as adequately as he has the classic school. In addition to these recitals Mr. La Ross has given several programs entirely composed of the compositions of Chopin, and these he will also repeat.

Mr. La Ross, as a pupil of Joseffy, one who was selected to take a course under Busoni because of his excellent work, has the necessary pianistic talents and equipment for the modern artists, and more than that, the artistic sense which gives life to mere technic. His coming tour will be made under the direction of J. E. Francke, his manager of last year.

Vilmos Beck, the baritone, who sang one season at the Manhattan and last year sued the Metropolitan for breach of contract, recently filled a guest engagement at the Paris Opéra. He is popular with the Parisians.

A piano-player named Bird, of Stockport, England, claims to have established a new endurance record with 40¼ hours' continuous playing.

man-Kelley advocates the introduction of the volume into the public school.

A MONG recent sacred songs from the Ditson press are F. L. Jackson's "Art Thou Weary?," Bruce Steane's "I Heard the Voice of Jesus Say," Mendelssohn-Kiel, "Consolation," Wooler's "From Heavenly Heights," and R. M. Stults' "In the Cross of Christ I glory." They are all well written and should find favor in the service.

A PLEASING "Valse Lyrique in E Minor" for the piano, by William M. Roberts, appears from the press of the Shattinger Music Co. of St. Louis, Mo.; it is an excellent piece, built on conventional lines, with much melody and a nice sense of piano writing. The opening measures bring to mind the beginning of Chopin's C sharp minor waltz, but the composer immediately gets away from the similarity, which is, after all, but slight. The middle section in C major is well conceived and the vivo ending very brilliant. It will make good teaching material for fairly advanced students.

An interesting song in conventional nineteenth century English drawing-room style is Louis Schmidt's "I Knew at Last 'Twas You" to a dainty poem by Edward G. Simon. The song contains much melody, but is lacking in individuality, to say nothing of originality. The writing shows musicianship and a nice sense of balance between voice and accompaniment, but its 12/8 section is hopelessly banal, in spite of which fact it may become very popular.

"ART THOU WEARY?" Sacred song. By F. L. Jackson. Published by the Oliver Ditson Co., Boston, Mass. Price, 50 cents.

"I HEARD THE VOICE OF JESUS SAY." Sacred song. By Bruce Steane. Published by the Oliver Ditson Co., Boston, Mass. Price, 60 cents.

"CONSOLATION." Sacred song. Arranged by Heinrich Kiel after a song without words by Mendelssohn. Published by the Oliver Ditson Co., Boston, Mass. Price 50 cents.

"FROM HEAVENLY HEIGHTS." Sacred song. By Alfred Wooler. Published by the Oliver Ditson Co., Boston, Mass. Price 60 cents.

"IN THE CROSS OF CHRIST I GLORY." Sacred song. By R. M. Stults. Published by the Oliver Ditson Co., Boston, Mass. Price 60 cents.

"VALSE LYRIQUE IN E MINOR." For the Piano. By William M. Roberts. Published by the Shattinger Music Co., St. Louis, Mo. Price, 75 cents.

"I KNEW AT LAST 'T WAS YOU." Song for a medium voice. By Louis Schmidt. Published by Theodore Presser Co., Philadelphia, Pa. Price 40 cents.

### SOUSA HOMEWARD BOUND

Band Will End World Tour on December 10, When It Reaches New York

Sousa and his band have finished their tour in Australia and sailed from Brisbane on August 19 on the steamer *Makura*. En route the band will spend one day at Honolulu, where it is to give two concerts on September 12 and is due to arrive on the 19th in Vancouver, where it will open its transatlantic tour.

A cable from Mr. Sousa announces the continued good health of the entire organization. All are looking forward with pleasure to their return home. The band is due to arrive in New York on December 10, when it will give one concert in the Hippodrome.

### Hugo Heermann in Garmisch Concert

From Garmisch, Germany, comes an interesting concert program which shows that Hugo Heermann, formerly concert master of the Cincinnati Orchestra and now teaching in Berlin, has become a conspicuous figure in the German music world. The concert, given late last month, was directed by Dr. Richard Strauss, and the following participated, besides Mr. Heermann: Walter Heermann, Fritz Feinhals, Johannes Messchaert and Hugo Reichenberger. The program is of interest to Americans:

Trio for Piano, Violin and 'Cello, op. 70, No. 1, Beethoven; Liederkreis, op. 39, No. 1, R. Schumann; Sonata for Violin and Piano, Richard Strauss and Wotan's Abschied und Feuerzauber from "Die Walküre."

Paderewski's present tour of South America is to last six months.

## LEAH KOHLER

## MATJA VON NIESSEN-STONE

## MRS. LAURA E. MORRILL

## NEW COMPOSITIONS BY Celeste D. Heckscher

Anthem—"Out of the Deep." To be given at Organists' Convention, Phila. "Dances of the Pyrenees," for orchestra. "One of the greatest successes of the season."—Carl Pohlig.

"Jota Aragonesa" and "Bolero and Finale," from the above, to be given by Willow Grove Orchestra Aug. 15.

Music of Hungary. Song: high and low voice.

Accompaniment arranged for orchestra.

IN PREPARATION:

Passacaille, for piano.

Au Fond, for piano.

Berceuse Pastorale, for piano.

To the Forest, Suite for violin and piano.

## SHERWOOD Music School

Founded by Wm. H. Sherwood

712 Fine Arts Building  
CHICAGO

HIGHEST STANDARD OF ARTISTRY. Georgia Kober, President. Maurice Rosenfeld, Wm. A. Willett, Bernhard Listemann, Mabel W. Osmer, Lorena Beresford, Wm. Ap Madoc, Mrs. Winifred W. Just, Amanda MacDonald.

For particulars, address WALTER KELLER, Director.



## G. C. ASHTON JONSON

LECTURE RECITALIST  
Touring America 1911-12  
THE CIVIC FORUM  
23 W. 44th St. New York

## ADELAIDE GESCHIEDT

DRAMATIC SOPRANO—Oratorio—Concert—Recital  
INSTRUCTION 24 E. 63d St. (Madison Ave.), New York  
Telephone 4889 Plaza Management, EUGENE KUESTER



## A. V. SALMON

PIANIST. Lecture Recitals  
(Russian Music)  
INSTRUCTION, Carnegie Hall, N. Y.  
Tel. 1350 Columbus  
Boston:  
Huntington Chambers, Tuesdays

## CHARLES GILBERT SPROSS

PIANIST—ORGANIST—ACCOMPANIST  
No. 24 WEST 120th STREET, NEW YORK Tel. 6258 Harlem  
Composer of "WILL O' THE WISP"  
"Ishtar," "Summer Sunshine," "A Rose Garden,"  
"Asleep," "Through a Primrose Dell" (just issued.)  
and other songs.

## ROBERT ALVIN AUGUSTINE

VOICE CULTURE  
Studio: 318 West 56th St. Telephone 3289 Columbus

## HAROLD HENRY

PIANIST  
Exclusive Management:  
FRANK E. EDWARDS  
138 West 4th Street Cincinnati, O

## John A. Hoffmann

TENOR  
Concerts—Recitals—Oratorios  
Exclusive Management:  
FRANK E. EDWARDS, 138 West 4th Street, Cincinnati, Ohio

## MABEL BEDDOE

CANADIAN MEZZO-CONTRALTO  
Recommended by Fr. Stock, Dr. A. S. Vogt,  
Prof. Siegfried Ochs (Berlin)  
Management: FRANK EDWARDS, 138 W. 4th St., Cincinnati, Ohio

## ANTOINETTE Werner-West

SOPRANO  
Concert Oratorio Recital  
Sole Management: FRANK E. EDWARDS  
138 West 4th Street, Cincinnati, Ohio

VIOLINIST  
Concerts, Recitals  
Management:  
W. R. ANDERSON, 5 W. 38th St., New York

CONTRALTO  
ADDRESS:  
Metropolitan Opera House  
NEW YORK

Scientific Voice Culture  
Studio: THE CHELSEA, 222 W. 23d St.  
Phone, 2700 Chelsea NEW YORK

In America, season of 1911-12  
Chickering Piano used. Exclusive Management  
E. S. BROWN 42 W. 39th St., N. Y. City



## LE BORNE AND HIS NEW OPERA

French Composer's "Les Girondins" Likely to Be Heard in This Country—The Subject Historical and the Music Impressive

PARIS, Aug. 5.—One of the chief musical works scheduled for production here in November is "Les Girondins," an opera composed by Fernand Le Borne. This opera was first sung in Lyons in March, 1907, and has been sung in Brussels. It has also been sung in Germany, in the German language, with success. Negotiations are pending for its production in the United States, but where, and by whom, I am not at liberty to say. It occurs to me that as Le Borne is unknown to the American public some details in regard to him and his compositions may be of interest.

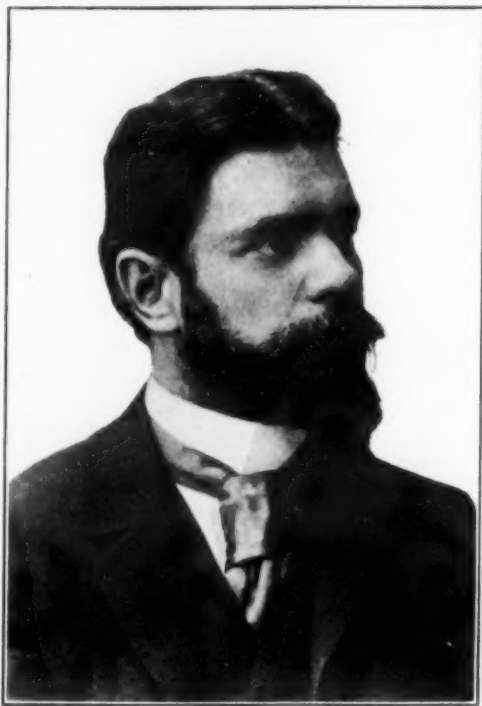
Meeting Le Borne through a mutual friend and expressing an interest to know something of his music, I received a cordial invitation to call and spent a charming afternoon in his beautiful home in the Faubourg St. Honoré. The large salon where the composer received me is an artistic delight, with its beautiful hangings, rare Oriental rugs, paintings that are *chef-d'œuvres* and many *objets d'art*, among which are some priceless pieces of old Saxe porcelain for which the composer has a real *culte*. In his study the walls are hung with some beautiful old tapestries and on every hand are signed photographs of celebrities in the world of art and letters. It was here that Le Borne told me of his work and career.

"I was a pupil of the Paris Conservatoire and received my instruction in counterpoint, harmony and composition from Massenet and Saint-Saëns," he said. "In my youth I was much impressed by the style of Fauré and some of the melodies I composed at that time copy his style quite closely. I was a mere boy when my first work, an orchestral suite, was played in 1881. Since then my ideas have changed. *'Autres temps, autres mœurs.'*"

"Now, in regard to my opera to be brought out at the Gaieté Lyrique in November: The tragic history of the Girondins, so ruthlessly sacrificed, has always had for me an overwhelming interest. When my collaborators, Messrs. Delormeil and Paul Berel, this latter the *nom de plume* of Chondeus, the music publisher, sent me the *livret* I was overcome with

emotion and its inspiration was one of the greatest I have known during my twenty years as a composer.

"A purely historical subject, particularly when the subject is closely allied to politics,



Fernand Le Borne

is more or less dangerous for the lyric drama. Music can never express the sentiments or the impressions without the power to indicate either the cause or the object, and for this reason there will always be a strong opposition between the subject based on historical and political events and that which pure human nature offers to the lyric drama. The authors of 'Les Girondins' have eliminated this danger by the clever fashion in which they have constructed their drama. A strong love interest predominates and yet historical facts have in no wise been mutilated, while the action is rapid and intense.

"The musical construction of the opera is symphonic. There are no superfluous airs

or useless cavatinas. Throughout it is a symphony that speaks; the action does not take place on the stage only, but in the orchestra as well. While I make use of the *leit motif* it is not used as a personal obsession. In 'Les Girondins' there are the *leit motifs* of situations, of love and of liberty. The only personal *leit motifs* are those of Danton and of Robespierre, which latter rôle, a very short one, is spoken."

M. Le Borne played many pages of the score for me and several days later Count Centanini played the entire score for my benefit, while his wife, Jane Noria, sang some of the music of *Laurence*, the principal soprano rôle. This music has impressed me profoundly. I remember in particular the preludes of the first and second acts, the love music, a six-part chorus in fugue form, the introduction to the last act where the "Marseillaise" is interwoven in minor cadence, and the music of the last banquet of the Girondins in the Conciergerie, before their execution.

Among other successful compositions of Le Borne are a pastoral drama entitled "Daphnis and Chloe," "La Mandarria," produced in Brussels in 1903; "Hedda," an opera produced at La Scala, Milan, in 1897, in which the principal tenor rôle was created by Caruso; "L'Absent," composed along the lines of Bizet's "L'Arlésienne," played at the Théâtre de l'Odéon one hundred times, and "La Catalane," produced at the Grand Opéra, Paris, in 1907, with great success. This opera has a prominent place in the repertoire of the Grand Opéra.

Le Borne's latest work is a composition in oratorio form and has for its subject the last hours of a body of Christian martyrs in the days of ancient Rome. In a part of this work the words of the Roman Catholic mass are employed and the music shows that in this instance the composer has drawn his inspiration from the best of the old religious music and has constructed it on modern lines. The success of this work is pronounced.

Le Borne has several decorations, among them the red ribbon of the Legion of Honor.

FRANCES HELEN HUMPHREY.

### Caruso's Lawyer in Trouble

ROME, Aug. 17.—Caruso's lawyer, Ezze-lino Zagori, who was engaged to defend the tenor in the event that the suit for \$30,000, threatened by a certain Milanese shopgirl for alleged breach of promise of marriage, ever reached the courts here, has just been arrested at Sassari, charged with robbing Signor Trentanni, a resident of that place, of 1,000 lire (\$200). Zagori's brother, Umberto, an infantry officer, is accused of being an accomplice.

## PLAN NEW AUDITORIUM FOR MILWAUKEE MUSIC

Project to Buy Plymouth Congregational Church and Convert It Into Concert Hall

MILWAUKEE, Wis., Aug. 21.—Friends of music and musical organizations in Milwaukee are considering the organization of a stock company to purchase Plymouth Congregational Church, Oneida and Van Buren streets, as the home of music in Milwaukee. Some time ago the project of building a large addition to the Hotel Plister at Jefferson and Mason streets, to be used for grand opera, concerts and recitals, and to have a similar relation to the hotel as the Auditorium Annex has to the Auditorium in Chicago, was given deep consideration.

But now that Plymouth congregation finds it necessary to build an edifice in a newer part of the city, away from the business district, because of the removal of most of its members to the newer section, old Plymouth church, one of the largest churches in Milwaukee, is at the disposal of any organization that wishes to take it for \$50,000.

The church has a large auditorium, seating 1,200 to 1,400, and in the past has frequently been used for concert and recital work. The German singing societies of Milwaukee are considering the formation of a joint stock company to purchase the church and rechristen it "the home of German song in Milwaukee." M. N. S.

### Mme. Gerville-Réache Entirely Recovered From Her Injuries

Mme. Gerville-Réache, the leading contralto of the Chicago Opera Company, who was severely injured last month in an automobile accident near Poughkeepsie, has now entirely recovered. She will remain, however, at the Vassar Hospital, Poughkeepsie, until the condition of Dr. G. G. Rambaud, her husband, permits of his removal to New York City.

Dr. Rambaud was at the wheel at the time of the accident, and it was feared for a while that his internal injuries might prove fatal. Mme. Gerville-Réache's sister and two nieces only suffered insignificant bruises; her infant son, Paul, the chauffeur and the Adirondack guide who accompanied the party escaped without a scratch.

## ISABELLE BOUTON

Dramatic  
Soprano

Address: 14 West 127th Street, New York

'Phone 1106 Harlem

## Mabel Ross Rhead

PIANIST

Management:  
BRADFORD MILLS  
864 Carnegie Hall  
New York

## OPERA SCHOOL of NEW YORK

Grand Opera Roles and Stage Technic

ENGLISH, ITALIAN, FRENCH, GERMAN

SIG. TANARA, OF METROPOLITAN OPERA COMPANY, Italian Repertoire

ALBERT MILDENBERG, Artistic Director

Full Equipped Stage for Students

Room 834, Carnegie Hall, New York

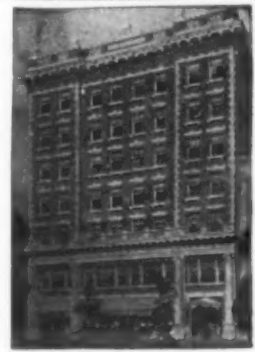
## The Manhattan Ladies' Quartet

IRENE CUMMING, 1st Soprano  
MABEL MEADE DAVIS, 2nd Soprano

ANNIE LAURIE McCORKLE, 1st Alto  
ANNA WINKOPP, 2nd Alto

Exclusive management: Walter R. Anderson, 5 W. 38th St., New York. Tel. 349 Murray Hill

Appeared with great success in principal European Cities, season 1909.



## CHICAGO MUSICAL COLLEGE

New in its NEW HOME Facing the Lake Front Park

The finest building of its kind in existence. Housing the largest and most thoroughly equipped of all institutions of musical learning. The Strongest Faculty ever assembled in any Musical College. Contains Ziegfeld Hall—offering unsurpassed facilities for rehearsals and public appearances of students in Concert, Opera and the Drama. All branches of

### MUSIC

SCHOOL OF ACTING. OPERA SCHOOL OF EXPRESSION. MODERN LANGUAGES.

Board of Musical Directors: Dr. F. Ziegfeld, Alexander Sebald, Herman Devries, Dr. Louis Falk, Felix Borowski, Anton Foerster, Paul Stoye, Hans von Schiller, Maurice Devries, Mrs. O. L. Fox. Recent Acquisition to the Faculty: Paul Stoye. Founded 1867.

DR. F. ZIEGFELD, President.

Catalog Mailed Free.

New Chicago Musical College Building

246-7-8-9 Michigan Blvd Chicago

# ARRIOLA

PEPITO

### Monday Night Concerts for Flonzaleys

The Flonzaley Quartet has decided to give its three New York appearances on Monday nights this year instead of Tuesday as heretofore. As Mendelssohn Hall will probably be available the concerts will be given there as before. In addition to the New York series the Flonzaleys will have a series in Boston and Chicago. As eighty engagements have been booked for this quartet it will be necessary for the members to remain in this country until June 1.

It is estimated that in five of the principal cities of Germany and Austria concert-givers have paid, altogether, \$375,000 during the past year for the privilege of being heard.



"The perfection of Quartet Playing."—London Daily Mail.

The World's Greatest Chamber Music Organization, the

## FLONZALEY QUARTET

In America, beginning November 13, 1911  
Management, LOUDON CHARLTON. 868 Carnegie Hall, New York

## MR. AND MRS. EDMUND SEVERN

Violinist, Teacher, Lecturer, Voice, Piano  
Studio, 131 West 56th Street  
Phone. 2503 Col. New York

ANNE SHAW FAULKNER

LECTURE RECITALS

MARX E. OBERNDORFER

LECTURER

"Parsifal"

"Nibelungen Ring"

With Stereopticon

"Pelleas et Melisande"

"Salome"

712 FINE ARTS BUILDING, CHICAGO.

## SIBYL SAMMIS-MacDERMID

5210 HIBBARD AVE., CHICAGO

'PHONE, MIDWAY 1999

DIRECTION REDPATH CONCERT BUREAU

## THOMAS N. MacBURNIEY

BARITONE

802 FINE ARTS BUILDING

CHICAGO

CLARENCE

930 West End Avenue, New York

Telephone 3928 River

## EDDY

CONCERT ORGANIST

Organ Instruction

Management: Haensel & Innes, 1 Foot 474 N. Y.

## Third American Tournee

SEASON 1911-12

Management ERWIN KECK

344 Blanchard Hall Bldg.,

Los Angeles, Cal.



**Mrs. Rendall Banning**  
CONTRALTO  
44 East 23rd St.  
NEW YORK

**ELSA TROETSCHER**  
Concert Pianist  
Address, 411 Bainbridge St., Brooklyn, N. Y.  
Telephone, 1376-J Bushwick

**GATTY SELLARS**  
Solo Organist Queen's Hall London Concerts  
American Tour, Nov. to April, 1912, with  
The King's Trumpeter in the Coronation Music  
Canadian Tour, Sept. 25 to Nov. 5  
Address: BREWER AGENCY, 1303 Auditorium Building, Chicago

**EMMA WALTON HODKINSON**  
COLORATURE SOPRANO  
Lecture Song Recitals. "Romance and Song of the American Indian." "American Women Composers."  
Voice Specialist: N. Y. Studio, 1947 Broadway, cor. 86th St.  
Permanent Suburban Res. Studio: Grantwood-on-Palisades, N. J.  
Phone 148 Cliffside

**PEDRO GUETARY**  
TENOR  
Late of the Royal Opera, Covent Garden, London  
Voice Production and Bel Canto Taught by  
PRACTICAL DEMONSTRATION, Opera, Oratorio, etc., assisted by Augusta Osborn.  
Studio, 2 West 95th Street Telephone, 10100 Riverside

**WEIGESTER VOCAL STUDIOS**  
A COMPLETE EDUCATION FOR THE SINGER  
Very Superior Training at Moderate Expense  
Capable Assistants Booklet on request  
ROBERT G. WEIGESTER, CARNEGIE HALL, NEW YORK

**CECILE M. BEHRENS**  
PIANIST  
Recital and Ensemble  
Direction:  
M. H. HANSON, 437 FIFTH AVE., NEW YORK

**VICTOR HARRIS**  
TEACHER OF SINGING  
In all its branches  
THE BEAUFORT 140 West 57th Street  
Telephone, 3053 Columbus

**FREDERICK LAMB**  
Teacher of Singing  
STUDIO PIERCE BUILDING, BOSTON

**EDNA GUNNAR PETERSON**  
Concert Pianist  
1352 EAST 62d STREET, CHICAGO  
STUDIO 519 FINE ARTS BUILDING

**Virginia Listemann**  
SOPRANO  
Concerts, Recitals, Oratorios  
Address, 611 Fullerton Blvd., Chicago

**FLORENCE AUSTIN**  
VIOLINIST  
Management: RENARD & SHAW  
25 West 42d Street, New York  
Personal Address, 133 East 34th Street

**STOJOWSKI**

Miss Anna **MILLER WOOD**

## CHAPTERS ON MUSICAL THEORY

From the "University Encyclopedia of Music"—Appreciation of Music and Questions of Piano Technic

TO musical theory sixteen chapters are devoted in the fourth volume of the new "University Musical Encyclopedia." The account is fairly exhaustive in its way and lucidly and entertainingly written throughout, though not totally exempt from inaccuracies and a few assertions indicative of rather questionable judgment on the part of the writer—or writers, for the theoretical articles bear no signature. The individual chapters treat respectively of the following topics: "Necessity for Form in Music," "Classes, Characters and Kinds of Music," "Musical Forms in General," "Simple Sacred and Secular Forms," "Compound Sacred Forms," "Compound Secular Forms," "Single Instrumental Forms," "More Extended Instrumental Forms," "Compound Forms," "Harmony," "Thorough Bass," "Counterpoint," "Imitation, Canon and Fugue," "Cadences," "Instrumentation" and "Rhythm." There is also a supplementary chapter on the highly important subject of program music.

The introductory pages on form are written obviously with the avowed purpose of enlightening the layman. This assertion is also to a great extent applicable to all the succeeding chapters, in which the avoidance of technical terminology is a distinctive feature. It is pleasant to note that due insistence is placed upon the fact that "the value of a musical work is not in its form"; also, that in respect of musical design "each composer goes his own way." Commentators have a habit of overlooking these all-important truths whenever a question of form comes up for consideration.

The four or five succeeding chapters are amply illustrated with musical examples. The one dealing with "Simple Instrumental Forms" gives especial prominence to modern dances—such as waltz, polka, schottische, etc., in contradistinction to the vast majority of treatises which lay the main stress on the antiquated forms of minuet, gigue, gavotte and the like. The "University Encyclopedia" treats of the latter at a length proportionate to their importance in modern times. In the explanation of sonata form it might have been advisable to make some mention of themes subordinate to the first and second, such as are found in practically every sonata since Mozart and the presence of which is likely to prove an embarrassing stumbling block to the unwary novice in formal analysis. Furthermore the plan of describing under separate heads, "concerto" and "symphony" is likely to cause unnecessary confusion. It is not true that "the concerto consists of three movements very much resembling the sonata." The concerto may equally well consist of two movements or of four movements, and it not only "resembles" a sonata but it is a sonata—for solo instrument and orchestra. As for the symphony it is distinctly not "less exacting than the sonata in the delivery of its themes." It is merely a sonata for orchestra—nothing more nor less.

The chapters on harmony and counterpoint afford excellent reading and do not give more than a more or less historical survey of their topics. Rules of chord progression and so on are not given. While it favors convenience to separate into different chapters thorough bass and cadences as well as counterpoint and imitation, canon and fugue, these might all have been grouped under the two headings, harmony and counterpoint. The pages dealing with cadences are thoroughly up to date, the illustrations being drawn from the works of Humperdinck, Elgar, Grieg, MacDowell, Saint-Saëns and Liszt. It might have been better had the treatment of rhythm been made to precede all other theoretical matters.

The essay on instrumentation is not quite equal to the earlier ones. It contains several erroneous assertions. The mention of the ophicleide as a constituent of the modern orchestra calls for criticism since the ophicleide has long since been supplanted by the tuba. The statement that Spohr's "Weihe der Töne" "has never been surpassed in freshness of coloring and inexhaustible fertility of resource" challenges flat denial and the declaration that the "Lohengrin" prelude "depends almost entirely for its enchanting effect upon four solo violins and three flutes" (an effect

"THE UNIVERSITY MUSICAL ENCYCLOPEDIA." Cloth and leather, ten volumes. Published by the University Society, New York, 1911.

heard only at the beginning and end) is arrant absurdity.

The program music article is a good one. It is undoubtedly an error in proofreading which has given rise to the mention of "Liszt's preludes, 'Tasso,' 'Dante' and 'Faust.'" The "Tasso" being a symphonic poem and both the "Dante" and "Faust" full fledged symphonies, "preludes" is undoubtedly a misprint for "Les Préludes."

The second portion of the volume under consideration contains two chapters on the appreciation of music and how to listen to opera by Annie W. Patterson and E. Markham Lee, respectively. Both contain much that is excellent, even though one may be permitted to differ with certain of Mr. Lee's ideas as to the proper way of enjoying opera. Most valuable, on the other hand, are the succeeding essays on various phases of piano technic, each of them the work of some distinguished pianist, teacher or critic. No teacher or student can afford to overlook these articles, which would alone suffice to make this book a veritable mine of important information. They have all appeared in Appleton's "Music of the Modern World," as a prefatory note informs us, but they amply merit this reprinting. An interesting account of the development of the piano and of its use is that given by Mark Hambourg in "The Piano and How to Play It." Considerable food for reflection is contained in Xaver Scharwenka's three-page article on "The Octave Staccato." The late William Mason writes of the "Two Finger Exercise" and B. J. Lang discourses convincingly on "How to Acquire a Delightful Touch." The well-known piano pedagogue, E. M. Bowman, writes of "Reciprocal Finger Action"; Constantin von Sternberg, of Philadelphia, on "The Proper Employment of the Ear in Piano-playing," and the late William H. Sherwood explains measure by measure "How to Play Schumann's 'Vogel als Prophet.'"

One of the gems of this section is the short essay on the teachings of Rafael Joseffy by Mrs. Henry T. Finck, whose writings reveal a charm of style and a degree of critical perspicuity equal to those of her distinguished husband. This article is doubly important, inasmuch as Mr. Joseffy seldom consents, nowadays, to gratify the general public with a revelation of his *modus operandi* in regard to his teachings. The noted pedagogue's methods of procedure in the technical training of his pupils are as graphically set forth in every sentence as though he had himself been the author of the article. H. F. P.

### A "MEDICAL ORCHESTRA"

Practical Application of Theory That Music Has Curative Powers

Recent experiments in London to ascertain the effects of music on invalids have led to a novel innovation in hospital administration. A "medical orchestra" has been formed by members of the families of physicians engaged in hospital practice, and the organization has instituted a series of concerts in several large hospitals, says the "Office Window Man" in the New York *Evening Mail*. These concerts, which include vocal and instrumental music of classic schools, are described as "remedial agencies" and are conducted without cost to the institutions in which they are given.

Whether this musical treatment has any curative effect upon hospital inmates has not yet been determined, but its popularity among patients is beyond question. It affords a diversion which charms and soothes, and in that way it may prove a real aid to convalescence. Possibly the "medical orchestra" may yet become a fixed feature of the routine in every well-regulated hospital.

Wieniawski's Daughter Dies at Her Home in Atlantic City, N. J.

ATLANTIC CITY, N. J., Aug. 19.—Henri Wieniawski's daughter, Evelyn Vera, recently died in this city, where she has been making her home for two years. She was the wife of George F. Hensel and her father was the celebrated composer and musician of Poland. She had pronounced musical ability, but poor health, and had not made a profession of music. She was buried at Pleasantville, N. J. L. J. K. F.



**HARRY M. GILBERT**  
PIANIST  
En Tour with  
Mr. David Bispham  
Address, c/o LOUDON CHARLTON  
Carnegie Hall, New York

**MISS FRANCES GREENE**  
COMPOSER  
Teacher of Singing—Operatic Coach  
134 Carnegie Hall New York

**LEVERETT B. MERRILL**  
BASS SOLOIST—TEACHER  
CONCERT—ORATORIO  
218 Tremont St., Boston, Mass.  
Telephone

**PAUL DUFALT**  
Tenor  
Management, E. S. BROWN, 42 W. 39th St.

**THEODOR GORDON**  
VIOLIN SOLOIST  
Director of the Gordon Trio  
Recitals, Concerts, Musicales  
Advanced Pupils. Tel. 3350 Col.  
Address: The Ansonia, B'way & 73 St., N. Y.

**ARENS VOCAL STUDIO**  
308 W. 56th St., New York  
Studio Reopens Monday, Sept. 25



New Songs by  
**Frank La Forge**  
(Published by Schirmer)  
Four Songs Sung by MME. SEMBRICH  
"Serenade" "My Love and I"  
"To a Messenger" "Expectancy"

**RUYSDAEL**  
Re-Engaged—METROPOLITAN OPERA

**Morton Adkins**  
BARITONE  
Management:  
LOUDON CHARLTON, Carnegie Hall  
St. Louis Office: 1120 Olive Street  
DAVID MONTAGNON, Mgr.  
Personal Address:  
34 West 44th Street New York

**KRIENS**  
TRIO Address: 351 West 57th Street, New York  
QUARTET Telephone, 6677 Columbus

**THE IRVING SCHOOL of MUSIC**  
C. I. VALENTINE, Director  
1036 Bloomfield Street, Hoboken, N. J.  
VOICE, PIANO, ORGAN AND STRING INSTRUMENTS

**CHARLES HEINROTH**  
Concert Organist  
Organist and Musical Director  
Carnegie Institute, Pittsburg  
Address Carnegie Institute, Pittsburg, Pa.

**Homer Norris**  
Harmony Counterpoint Composition  
St. George's Memorial House,  
207 East 16th Street, New York City

**FLORENCE MULFORD** MEZZO SOPRANO  
Formerly with Conried Metropolitan Opera Company. Under exclusive management.  
HAENSEL & JONES, 1 E. 42d Street, New York

**HINSHAW** BARITONE  
Metropolitan Opera Company, New York  
CONCERTS Under direction of WALTER R. ANDERSON,  
5 West 38th Street, New York

**THE POLISH PIANIST AND COMPOSER**  
Limited Number of Advanced Students Accepted  
Applications to Mr. STOJOWSKI, care of Management: Concert  
Direction M. H. HANSON, 437 Fifth Avenue, New York.

Mezzo-Contralto, Soloist and Teacher  
Soloist: Boston Symphony Orchestra  
Theodore Thomas Orchestra  
Kneisel Quartet, etc.  
Studio: Pierce Bldg., Copley Square. RS2793



## LOS ANGELES GAMUT CLUB'S SUMMER JINKS

Distinguished Guests Entertained at Monthly Dinner—Local Chorus Beginning Its Rehearsals

LOS ANGELES, Aug. 12.—There is one musical affair that is not missing in the "closed season" in Los Angeles and that is the monthly dinner of the Gamut Club. The July meeting was transferred to Venice-by-the-Sea, and sundry jinks were indulged in by the staid members of the club and their ladies. The dinner this month was at the club house and the principal guests were Burr McIntosh and Louis H. Eaton. The former told the club of his hopes for the establishment of an American Barbizon in a mountain cañon far from the city and outlined comprehensive plans for an artistic Mecca which he hopes to make of this place.

Mr. Eaton is the organist and director at Trinity Church, San Francisco, but appeared at the club in his capacity of president of the California State Music Teachers' Association, making an interesting and witty address. Charles F. Edson, past president of the club, was also heard in an entertaining talk. Musical numbers were offered by Joseph Dupuy, John Buchanan, A. J. Stamm and Sibley Pease. Mr. Buchanan sang a pretty serenade by Carl Bronson, a member of the club.

Charles H. Demorest has been presenting a strong series of organ numbers at Simpson auditorium during the last season. This auditorium is being enlarged and a fine new organ will be installed.

The Euterpean chorus has already begun rehearsals for its coming series of concerts. Having its origin in the Y. M. C. A. Glee Club and getting its name from the old Euterpean Male Quartet, which sang together for twenty years, the directory, Joseph Dupuy, is planning a large future for the club.

Local musicians who came into association with William Shakespeare and his estimable wife during their recent stay in Los Angeles were shocked to learn of the death of the latter last month. Staying here for several months they had become personally known to many of our best musicians, who delighted to do honor to the distinguished English teacher of singing. Mrs. Shakespeare's warm-hearted social qualities and her close association with her husband's work made her many admirers.

Members of the local German singing societies have gone to the Sängerbund in the north, determined to bring the next meeting of the Pacific coast Sängerbund

## YOUNG ARRIOLA DISCOVERS NEW SPORT



Pepeto Arriola, the Youthful Spanish Pianist, and Erwin Keck, His Manager, Making an Imaginary Flight Over Los Angeles

LOS ANGELES, Cal., Aug. 15.—Following a series of engagements on the Pacific Coast, where he has enjoyed a noteworthy success, Pepeto Arriola, the boy pianist, has spent a part of his vacation here with his manager, Erwin Keck. Ar-

riola is an enthusiast at wrestling, baseball, football and cricket. He now adds aeroplaning to the list of sports in which he is interested, although, as yet, he has confined his flights to the heights of a local photographic gallery.

## Francis Rogers to Give Introductory Talks at His Song Recitals

Francis Rogers will this coming season make a feature of short introductory talks at all of his song recitals. At many of his concerts last year this was done and Mr. Rogers found that audiences greatly enjoyed the brief descriptive remarks and will follow the plan in all the recitals booked for him by Loudon Charlton.

## Mr. Hamlin to Give New York Recital

George Hamlin will give his regular Carnegie Hall recital early in February. In addition to his Chicago Opera engagement the tenor will be heard with the Toronto Symphony Orchestra and is already booked for recitals in the principal cities of the Middle West. Mr. Hamlin is spending the Summer at his camp at Lake Placid, in the Adirondacks.

## HAROLD BAUER SUFFERS FROM FOREST FIRES

Pianist and His Pupils Obligated to Make Hurried Exit from Summer Home in France

Among those who have suffered losses as a result of the forest fires which have been raging near Fontainebleau, France, is Harold Bauer, the pianist. Mr. Bauer has been devoting the greater part of his time this Summer to his classes in Paris, but it has been his practice to take his pupils each week-end to the country, where he has a charming Summer home. A fortnight ago the forest fires broke out in the neighborhood and the surrounding villages were for some time in considerable danger.

"After the fire had raged for two days," writes Mr. Bauer to his manager, Loudon Charlton, "our little village of Bourron was seriously threatened, and on Sunday night the smoke and heat were so oppressive that we were simply driven away from our home. We had the greatest difficulty getting a conveyance to take us to the station, for panic was in the air, and at any moment the houses might have caught fire. At last, however, we were able to get away, and in the hurry and darkness and smoke a small bag containing all my wife's jewels and a large sum of money was lost or stolen and we have heard nothing of it since."

A subsequent letter from the pianist states that the Summer home was damaged, but not so seriously as was at first feared. Mr. Bauer's letter concludes, in lighter vein: "I must ask you please to raise all my fees fifty cents, for my wife must have some new jewels, and I expect to buy them in New York next Winter." Mr. Charlton has hastened to reply that the prospects for the forthcoming tour are so favorable that the pianist's recent loss will be quickly forgotten when counting the profits of his American visit.

## Johnston's Attractions for Newark

Siegfried Leschziner, the general manager of the new Symphony Auditorium at Newark, N. J., has arranged with R. E. Johnston for the following artists to appear at this auditorium during the coming season: Mary Garden and her concert company; Alexander Heinemann, Lilla Ormond, Albert Spalding, Arthur Friedheim, Rose Olitzka, Marianne Flahaut, Howard Brockway, Mme. Maconda, Isabelle Bouton, Paul Morenzo and J. Louis Shenk. Mr. Leschziner is negotiating with Mr. Johnston for several other artists to be announced later.



## ALESSANDRO BONCI

the greatest living illustrator of "bel canto," will make an extensive concert tour through the United States and Canada from January to June, 1912.

"His wonderful voice made San Francisco audiences turn Latin."—W. O. McGeehan in the *San Francisco Post*.

Knabe Piano Used

Management:

HAENSEL & JONES

1 East 42d Street, New York

(By special arrangement with A. Carbone, Carnegie Hall, New York)

—Photo Copyright by M. H. Smith, N. Y.

## SPALDING'S Second American Tour Season 1911-12

Already Engaged for **The Worcester Festival, Sept. 30**

Chicago with the Theo. Thomas Orchestra. Minneapolis, with the Minneapolis Orchestra, and by many of the leading clubs and societies in this country.

Management, R. JOHNSTON  
St. James Building 1133 Broadway, New York

## CINCINNATI CONSERVATORY OF MUSIC. ESTABLISHED 1867.

Miss Clara Baur, Directress.



All Departments of the Conservatory are open throughout the summer, as during the school year. Instructs, trains and educates after the best methods of Foremost European Conservatories. The faculty numbers some of the Leading Musicians and Artists of today.  
**ELOCUTION MUSIC LANGUAGES**  
Location Ideal with respect to home comfort and luxurious surroundings. The most completely equipped buildings devoted to music in America. Day and resident students may enter at any time. Illustrated Catalogue Free.  
MISS CLARA BAUR, Highland Ave., Oak St. & Burnet Ave., Cincinnati, O.

## MR. F. C. WHITNEY

Announces for Season 1911-12

FAREWELL AMERICAN TOUR

OF  
**KUBELIK**

The World Renowned  
**VIOLINIST**

Opening OCTOBER 15th-22d at New York Hippodrome, OCTOBER 19th, Brooklyn Academy, OCTOBER 29th and NOVEMBER 5th, Chicago Auditorium. For details and particulars address: H. G. SNOW, care F. C. Whitney, Monolith Building, 45 W. 34th St., New York.

KNABE PIANO USED

Telephone, 3240 Murray Hill

## The Stern Conservatory of Music

also **Dramatic School for Opera and Theatre**

Director: Professor **Gustav Hollaender**

**Berlin, S. W. Founded in 1850 Bernburgerstr. 22a.**

Complete training in all branches of Music and Dramatic Art.

Attendance 1909-1910—1283 pupils, 124 teachers, a. o.

(Piano) Professor Martin Krause, Professor James Kwast, Louis Breitner, Emma Koch, etc.

(Vocal) Selma Nicklass-Kempner, Mathilde Mallinger, Nicolas Rothmühl, etc.

(Violin) Professor Hugo Heermann, Alexander Fiedemann, etc.

## THE "TEK"



The famous instrument which lessens the work of teachers and pupils

HAS PIANO TOUCH AND ACTION

A Trial Will Convince

For Catalog Address

**VIRGIL PIANO SCHOOL CO.**

42 West 76th Street, New York



## LISZT AND HIS LOVE AFFAIRS

Feminine Friendships and Amorous Adventures That Made Him Seem a Composite of Casanova, Byron, Goethe and Stendhal

[From the New York Sun]

THE feminine friendships of Franz Liszt gained for him almost more notoriety than his music making. To the average public he was a compound of Casanova, Byron and Goethe, and to this mixture could have been added the name of Stendhal. Liszt's love affairs, Liszt's children, Liszt's perilous escapes from daggers, pistols and poisons were the subjects of conversation in Europe three-quarters of a century ago, as earlier Byron was both hero and black sheep in the current gossip of his time. And as Liszt was in the public eye and ubiquitous—he traveled rapidly over Europe, often giving two concerts in one day at different places—he became a sort of legendary figure, a musical Don Juan. He was not unmindful of the value of advertisement, so the legend grew with the years. That his reputation for gallantry was hugely exaggerated it is hardly necessary to add; a man who accomplished as much as he, whether author, pianoforte virtuoso or composer, could have hardly had much idle time on his hands for the devil to dip into; and then his correspondence. He wrote or dictated literally thousands of letters. He was an ideal letter writer. No one went unanswered, and a fairly good biography might be evolved from the many volumes of his correspondence. Nevertheless he did find time for much philandering, and for the cultivation of numerous platonic friendships. But the witty characterization of Mme. Platen holds good of Liszt. She said one day to Chopin: "If I were young and pretty my little Chopin, I would take thee for husband, Ferdinand Hiller for friend, and Liszt for lover." This was in 1833, when Liszt was 22 years of age. The witticism definitely places Liszt in the sentimental hierarchy.

La Mara, an indefatigable and enthusiastic collector of anecdotes about unusual folk, has just published a book, "Liszt und die Frauen." It deals with twenty-six friends of Liszt and does not lean heavily on scandal as an attractive

adjunct; indeed La Mara (Marie Lipsius) sees life through rose-colored spectacles, and Liszt is one of her gods. For her he is more sinned against than sinning, more pursued than pursuer; his angelic wings grow in size on his shoulders while you watch. Only a few of the ladies, titled and otherwise, mentioned in this book enjoyed the fleeting affection of the pianist-composer. Whatever else he might have been, Liszt was not a vulgar gallant. Over his swiftest passing intrigues he contrived to throw an air of mystery. In sooth, he was an idealist and romanticist *hors ligne*. No one ever heard him boast of his conquests.

### Did Liszt Ever Love?

Did Liszt ever love? It has been questioned by some of his biographers. His first passion, however, seems to have been genuine, as genuine as his love for his mother and for his children; he proved more admirable as a father than he would have been as a husband. In 1823 as "le petit Litz (sic)" he had set all musical Paris wondering. When his father died in 1827 he gave lessons there like any every-day pianoforte pedagogue because he needed money for the support of his mother. Among his aristocratic pupils was Caroline de Saint-Criq, the daughter of the Minister of Commerce, Count de Saint-Criq. It must have been truly a love in the clouds. Caroline was motherless. She was, as Liszt later declared, "a woman ideally good." Her father did not enjoy the prospect of a son-in-law who gave music lessons, and the intimacy suddenly snapped. But Liszt never forgot her; she became his mystic Beatrice, for her and to her he composed and dedicated a song; and even meeting her at Pau in 1844, just sixteen years after their rupture, did not create the disenchantment usual in such cases. Berlioz too sought an early love when old, and in his eyes she was as she always had been; Stendhal burst into tears on seeing again Angela Pietragua after eleven years' absence. Verily art is a sentimental septic.

Caroline de Saint-Criq had married, like the dutiful daughter she was, and Liszt's heart by 1844 was not only battle scarred but a cemetery of memories. She died in 1874. They had corresponded for years, and at the moment of their youthful parting, caused by a cruel and extremely sensible father, they made a promise to recall each other's names at the hour of the daily angelus. Liszt averred that he kept the promise. The name of the lyric he wrote for her is:

"Je voudrais m'évanouir comme la pourpre du soir" ("Ich möchte hingehen wie das Abendrot").

Before the affair began with the Countess d'Agoult, afterward the mother of his three children, Liszt enjoyed an interlude with the Countess Adèle Laprunarède. It was the year of the revolution, 1830, and the profound despondency into which he had been cast by his unhappy love for Caroline was cured, as his mother sagely remarked, by the sound of cannon. He became a fast friend of Countess Adèle and followed her to her home in the Alps, there, as he jestingly said, to pursue their studies in style in the French language. It must not be forgotten that the Count, her husband, was their companion. But Paris wagged its myriad tongues all the same. Liszt's affiliation with Countess Louise Plater, born Gräfin Brzostowska, the Pani Kasztelanowa (or lady castellan in English; no wonder he wrote such chromatic music later, these dissonant names must have been an inspiration) was purely platonic, as were the majority of his friendships with the sex. But he dearly loved a princess, and the sharp eyes of Miss Amy Fay noted that his bow when meeting a woman of rank was a trifle too profound. (See her admirable "Music Study in Germany.") The truth is that Liszt was a courtier. He was reared in aristocratic surroundings, and he took to luxury as would a cat. With the cannon booming in Paris he sketched the plan of his "Revolutionary Symphony," but he continued to visit the aristocracy. \* \* \*

### The Georges Sand Episode

With the D'Agoult and Princess Wittgenstein episodes we are not concerned just now. So much has been written in this two-voiced fugue in the symphony of Liszt's life that it is difficult to disentangle the truth from the fable. La Mara is sympathetic, though not particularly enlightening. Of more interest, because of the comparative mystery of the affair, is the friendship between Georges Sand and Liszt. Naturally La Mara, sentimentalist that she is, denies a liaison. She errs. There was a brief love passage. Liszt escaped the fate of De Musset and Chopin. Balzac speaks of the matter in his novel "Béatrix," in which Sand is depicted as Camille Maupin, the Countess d'Agoult as Béatrix, Gustave Planché as Claude Vignon, and Liszt as Conti. Furthermore, the D'Agoult was jealous of Sand, doubly jealous of her as a friend of Liszt and as a writer of genius. Read D'Agoult's novel, written after her parting with Liszt, and see how in this "Nélida" she imitates the "Elle et Lui." That she hated Sand, after a pretended friendship, cannot be doubted; we have her own words as witnesses. In "My Literary Life" by Mme. Edmond Adam (Juliette Lamber) she said of Sand to the author: "Her lovers are to her a piece of chalk, with which she scratches on the black oard. When she has finished she crushes the chalk under her foot, and there remains but the dust, which is quickly blown away." "How is it, my esteemed and beloved friend, you have never forgiven?" sadly asked Mme. Adam. "Because the wound has not healed yet. Conscious that I had put my whole life and soul into my love for Liszt she tried to take him away from me."

One would suppose from the above that Liszt was faithful to D'Agoult now that Sand had separated the runaway couple, whereas in reality Liszt knew

Sand before he met D'Agoult. What Sand said of Liszt as a gallant can hardly be paraphrased in English. She was not very flattering. Perhaps Sand was a reason why the relations between Chopin and Liszt cooled; the latter said: "Our lady loves had quarreled, and as good cavaliers we were in duty bound to side with them." Chopin said: "We are friends, we were comrades." Liszt told Dr. Niecks: "There was a cessation of intimacy, but no enmity. I left Paris soon after, and never saw him again." It was at the beginning of 1840 that Liszt went to Chopin's apartment accompanied by a companion. Chopin was absent. On his return he became furious on learning of the visit. No wonder. Now who was the lady in the case? It could have been D'Agoult, it might have been Sand, and probably it was some new fancy.

### "The Lady, of the Camellias"

More adventurous were Liszt's affairs with "Marguerite Gautier," the lady of the camellias, the consumptive heroine of the Dumas play, as related by Jules Janin, and with the more notorious Lola Montez, who had to leave Munich to escape the wrath of the honest burghers. The King had humored too much the lady's extravagant habits. She fell in love with Liszt, who had parted with D'Agoult in 1844, and went with him to Constantinople. Where they separated no one knows. It was not destined to be other than a fickle passion on both sides, not without its romantic aspects for romantically-inclined persons.

Probably the closest graze with hatred and revenge ever experienced by Liszt was the Olga Janina episode. Polish and high born, rich, it is said, she adored Liszt, studied with him, followed him from Weimar to Rome, from Rome to Budapest, bored him, shocked him as an abbé and scandalized ecclesiastical Rome by her mad behavior; finally she attempted to stab him, and failing took a dose of poison. She didn't die, but lived to write a malicious and clever book, "Souvenirs d'une Cosaque" (written at Paris and Karentec, March to September, 1873; published by Librairie Internationale, 1875, now out of print), and signed "Robert Franz." Poor old Liszt is mercilessly dissected, and his admiring circle at Weimar is slashed by a vigorous pen. In truth, despite the falsity of the picture, Olga Janina wrote much more incisively, with more personal color and temperament, than did the pretentious Countess d'Agoult, who also caricatured Liszt in her "Nélida" (as Lehmann the painter), and in her memoirs later the good Liszt wrote to his princess: "Janina was not evil, only exalted."

La Mara shows to us twenty-six portraits in her "Liszt and the Ladies"; they include Princess Cristina Belgiojoso, Paulina Viardot-Garcia, Caroline Unger-Sabatier, Marie Camille Pleyel, Charlotte von Hagn, Bettina von Arnim, Marie von Mouchanoff-Kalergis, Rosalie Countess Sauerma, a niece of Spohr and an accomplished harp player; the Grand Duchess of Saxony, Maria Pavlovna, and her successor, Sophie, Grand Duchess of Weimar, both patronesses of Liszt; the Princess Wittgenstein, Emilie Merin-Genast, Agnes Street Klindworth, Jessie Hillebrand Laussot, Sofie Menter, the greatest of his woman pupils; the Countess Wolkenstein and Bulow, Elpis Melena, Fanny Princess Rospigliosi, the Baroness Olga Meyendorff, and Nadine Helbig, born Princess Nadine Schahawskoy.

**JULES FALK**  
Violinist  
in America  
Season 1910-11  
Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY  
1 West 34th Street, New York



SEASON 1911-12  
Of All the Great Pianists—  
the Most Unique  
VLADIMIR  
**De PACHMANN**  
Management:  
QUINLAN INTERNATIONAL  
MUSICAL AGENCY  
1 West 34th Street, New York  
THE BALDWIN PIANO USED



NEVADA REED  
**VanderVeer Miller**  
Mezzo-Contralto Tenor  
Management: The Quinlan International Musical Agency, Successors to the Wolfsohn Bureau, 1 West 34th Street, New York



JANET SPENCER  
Management: QUINLAN INTERNATIONAL MUSICAL AGENCY  
(Successors to Wolfsohn Bureau)  
1 West 34th Street New York

**EVAN WILLIAMS**

MARGARET KEYES CONTRALTO CONCERTS, ORATORIO, RECITALS  
Management: The Quinlan International Musical Agency Successors to the Wolfsohn Bureau, 1 West 34th Street, New York

**SCHUMANN-HEINK**

**SNELLING** CONTRALTO  
With the  
Metropolitan Opera Company  
The Chelsea, 222 W. 23d St.  
Phone, 2700 Chelsea, New York, N. Y.

**Granberry Piano School**  
GEORGE FOLSOM GRANBERRY, Director  
THE FAELTEN SYSTEM METHOD LECTURES FOR TEACHERS  
INTERPRETATION LECTURE-RECITALS  
BOOKLETS CARNEGIE HALL, NEW YORK

**ELIZABETH KELSO PATTERSON** SOPRANO  
Teacher of Singing  
Studio: 257 West 104th Street, New York City Telephone, Riverside 8101

**TENOR**  
Management: QUINLAN INTERNATIONAL MUSICAL AGENCY  
1 West 34th Street, New York

REINALD WERREN RATH BARITONE  
QUINLAN INTERNATIONAL MUSICAL AGENCY  
(Successors to Wolfsohn Bureau)  
1 West 34th Street, New York City

Quinlan International Music Agency  
1 West 34th Street, New York  
Personal Representative  
- WILLIAM RAPP, Singac, N. J.



## A WOMAN WHO HAS DONE MUCH FOR ENGLISH MUSIC

EVERY book on "Woman in Music" written hereafter will have to devote a chapter to Mrs. Rosa Newmarch of London, declares H. T. Finck in the New York *Evening Post*. In this country she is best known as the translator of the absorbingly interesting "Life of Tchaikowsky," by his brother, Modest; as editor of John Lane's series of biographies of living musicians and as a contributor of a series of admirable articles on Russian composers to the new Grove Dictionary, from which, however, she herself was excluded by its highly intelligent editor, Fuller Maitland, as being a mere writer on music. Had she composed fifth-rate songs, or been an organist in an English village, she would have been in.

On English musical life Mrs. Newmarch has exerted a wide and salutary influence. It was due largely to her eloquent pen and the splendid performances of Henry Wood and his orchestra that Tchaikowsky was made as popular in London as Wagner was by Richter. She has written for London concerts analytical notes for more than seven hundred compositions, and at the same time she contrives to bring out a new book nearly every year. One of these is on Henry Wood. Last year she brought out the English edition of Vincent d'Indy's

"César Franck"; this year it will be a translation of Chamberlain's "Das Drama Richard Wagner's." Last year also, as the London *Musical Times* informs us, "she made English versions of two Russian operas: Mussorgsky's 'Boris Godounoff' and Tchaikowsky's 'Queen of Spades.' Just now she is translating all Mussorgsky's songs and a number of other Russian vocal works, as well as Sibelius's later songs. The mention of Sibelius suggests a renewed record of the fact that Mrs. Newmarch was one of the first to draw attention to that gifted composer's works."

"She brings a poetic temperament to bear on all her literary tasks," says the same writer, and Charles Chassé remarks: "She is poet, musician, and writer of prose. It is she who has accomplished for England the work which has made M. de Vogüé famous in France." She has a perfect passion for languages.

Concerning the critical principle which guides her in writing program notes she has said: "In writing of a new work I make it a principle to avoid criticism of a kind which might in the slightest degree check or cool the enthusiasm of the public, who are not yet familiar with it. On the other hand, I think the 'programmist' is more than justified in pointing out what strikes him, or her, as characteristically beautiful."

## SHERWOOD MUSIC SCHOOL

## New Catalog Announces Full List of Instructors for This Season

CHICAGO, Aug. 21.—The Sherwood Music School, which was founded sixteen years ago by the late W. J. Sherwood, has just issued its annual catalog and presents a most engaging prospectus for the coming year. Georgia Kober, for many years the associate of Mr. Sherwood, now the president of the school, promises that all the splendid traditions of the school will be sustained as in time past. Walter Keller, also identified with Mr. Sherwood's educational interests for a long time, is a director of the school and Louis F. Getchell is business manager. The piano department of this institution is unusually strong. Miss Kober will do considerable concert work during the coming season. The normal department is under Julia Lois Caruthers; the children's department also is under her direction and the vocal department is under William A. Willet. The violin department has as its head the eminent instrumentalist, Bernhard Listemann. Mr. Keller retains charge of the organ department. C. E. N.

## Mr. De Vaux-Royer's Lecture-Recitals

Clarence de Vaux-Royer, violinist and lecturer on musical subjects, after a busy Summer preparing for his appearances before music clubs, will leave shortly for a vacation in the Pennsylvania mountains. The course of lecture-recitals which Mr. de Vaux-Royer gives has been recognized by the many institutions, societies, etc., where they have been heard as of superior merit in their educational value and musical entertainment. The artist unites the culture of the famous composers of the earlier cen-

turies with the present development of music as a fine art, interspersed with short biographical remarks, alternating the music of each period.

## Conductor Zuro Back from Vacation

Josiah Zuro, the former conductor of the Manhattan Opera House, has returned to New York from his vacation trip. He is now considering several offers which have been made to him by opera companies, and several projects of heading his own company. It is possible, however, that he will postpone these plans until the Spring, and that during a few months of the coming Winter he will devote some of his spare time to coaching pupils for grand opera. During the last four years of his experience as a conductor Mr. Zuro has received many applications for tuition from singing teachers and their pupils.

## Hans Kronold Booking Short Terms

Hans Kronold, the 'cellist, is arranging for a brief tour of New York State, Pennsylvania and Ohio for November next, and is also booking dates for North and South Carolina, Tennessee and Georgia for the month of February. The fact, not only of Mr. Kronold's individual merits as a recitalist but of his appearances in concerts with many of the great artists like Mmes. Nordica, Schumann-Heink and Eames, and Messrs. Edouard de Reszke, Campanari, David Bispham and others, has attracted widespread attention to his work.

## E. M. Bowman at Squirrel Island

E. M. Bowman, the pianist and teacher, who has been spending his vacations for many years at Squirrel Island, Me., has just been elected unanimously as one of the overseers of that place. Mr. Bowman

has belonged to this governing board for some time, but it is most unusual for the election to the position to be unanimous. Mr. Bowman was the organist recently at the funeral of United States Senator William P. Frye, long a Summer resident of Squirrel Island, and an intimate friend of Mr. Bowman. He will also preside at the organ at a great memorial service to Senator Frye, to be held on the island this week.

## VITALIZING STUDY OF MUSIC FOR CHILDREN

## Effa Ellis Explains the "Why" of Problems and Leaves It to Teachers to Work Out the "How"

In the last few years there has been a great advance in the teaching of young children in music. The day of the pedagogue whose methods, while they were solid, to be sure, were as apt to kill as to cure because of their dryness and lack of imagination, is past. It is true that he has been succeeded by teachers whose methods are almost entirely based on imagination to the exclusion of facts but, nevertheless, the trend is along the right line.



Effa Ellis

Most of these methods have had to do with the teaching of the fundamental facts about music to young children. The main problem is to arrange and vitalize these dry bones of music so that the child may acquire the facts easily, and associate them with other things which appeal to the child mind so that they may be retained.

At the Buffalo convention of the New York music teachers Effa Ellis, of Omaha, Neb., demonstrated a method of teaching keyboard harmony, in other words, the fundamental facts of music, with practise in applying them—a method which seemed essentially practical and sane. Miss Ellis does not teach technic by mail, though she does give her harmony course to teachers in that way if they desire, but aims rather to instruct personally, so that the most vital part of the method, the personality of the teacher, may be developed.

In this method one discovers solutions of all of those puzzling theoretical questions which bother the average teacher. Most of us may have had complete courses in harmony and counterpoint in our conservatory days, but nine out of ten have forgotten just enough to make trouble for us in teaching, and this method fills up just these gaps. Further than this, it goes into the fundamental principles and explains why a certain one exists or is observed, and not how it is carried out. When one knows the *why* one can duplicate the problem and explain it, no matter what the form. When one knows only the *how* of a thing the slightest variation is troublesome. It is methods such as these which are beginning to make America a country of advancement along educational lines.

## CINCINNATIANS BUSY WITH SEASON'S PLANS

## Conservatory's Summer School, Just Closed, Was Best in Its History—New Quarters for Ohio Conservatory

CINCINNATI, Aug. 21.—One can hear much of plans for the Winter season, and there is no doubt that Cincinnati will have another season of musical good things quite as full and creditable as other recent years, but excepting the general announcement of the symphony concerts no definite schedules have been made public.

Mr. Bernthaler and his orchestra at the Zoo are sharing the interest of the Zoo patrons with the Indian players, who give daily performances of the dramatized "Hiawatha."

The Summer School at the Cincinnati Conservatory closed this week what has proved to be the most successful Summer school in the history of the institution. During the term a very interesting series of lectures and concerts was given by members of the faculty, including several excellent ensemble programs, and on these occasions the beautiful recital hall of the conservatory has invariably been filled with audiences of good size.

At the Ohio Conservatory, on Race street, of which Mrs. Charles Graninger is directress, plans of greater magnitude than ever before undertaken are being carried out and almost the entire building—a building by the way which was once the home of the Cincinnati Lincoln Club—will be occupied by the various departments of the Conservatory.

Frank E. Edwards, the local concert manager, expects to return to the city early in September and give his personal attention to the details of his business. Since closing contracts in the Spring for an excellent list of artists for the coming season Mr. Edwards has been out of the city most of the time covering the territory in which his bookings are made, and that his efforts have been successful is shown by a splendid list of bookings for artists under his management.

Mrs. Antoinette Werner West of Cincinnati, one of the most accomplished sopranos Cincinnati has produced, will appear as soloist with the Indianapolis Orchestra under the direction of Alexander Ernestinoff on the second Sunday in October, and with numerous other engagements booked for recitals and oratorios Mrs. West is assured a busy and profitable season. John Hoffmann, tenor, of the Cincinnati Conservatory Faculty, will also be under Mr. Edwards' management, and Theodor Bohlmann, pianist, whose bookings have been entirely under Mr. Edwards' direction for several years. Another sterling artist under this management is Harold Henry, the Chicago concert pianist. Mr. Henry is now at Brackley Beach, Canada, working on his repertoire, but enjoying meanwhile the bathing, sailing and fishing of this well-known resort. F. E. E.

## Oscar Condon a New York Visitor

Oscar Condon, the new manager of the St. Louis Orchestra, was in New York this week on business connected with the forthcoming tour of the orchestra.

## KATHARINE GOODSON

In America 1912  
Now Booking

ANTONIA SAWYER

## Management

Knabe Piano Used

Metropolitan Opera House Building  
1425 Broadway, New York City

## PHILIP SPOONER TENOR

Management: ANTONIA SAWYER

Metropolitan Opera House Bldg.

1425 Broadway, New York City.

## LOUISE BARNOLT PRIMA DONNA CONTRALTO

Management, ANTONIA SAWYER.

1425 Broadway, New York

## GISELA WEBER

Season 1911-12  
Now Booking

VIOLINIST

Management: ANTONIA SAWYER  
Metropolitan Opera House Building  
1425 Broadway, New York City

## ADELAIDE GERSON LEWIS

Contralto  
ORATORIO—CONCERT—RECITALManagement:  
ANTONIA SAWYER, 1425 Broadway, New York City  
Metropolitan Opera House Building

## SOPRANO

Recitals, Concerts  
Instruction

Studio, 866 Carnegie Hall, New York

## KAUFMANN

Management: ANTONIA SAWYER, 1425 Broadway, New York City

## DOROTHEA THULLEN SOPRANO

Management: ANTONIA SAWYER, 1425 Broadway, New York City

## KATHLEEN PARLOW

Season 1911-12  
Now Booking

## Management

ANTONIA SAWYER, Metropolitan Opera House Building  
1425 Broadway, New York City

By Special Arrangement: Concert Direction Daniel Mayer, London, England.



## LOOKING BACKWARD OVER PARIS MUSIC

Composers Whose New Works Made Last Season Memorable—Debussy and "Saint Sebastian"—Achievements of the American, Blair Fairchild

PARIS, Aug. 1.—It is mid-Summer and the concert halls of Paris are closed. Looking back over months and months of music one has the sensation that one is reviewing a battlefield. For in no other city does the battle of sound rage more hotly; in no other city do we find such an uprush of vigorous composers, so many diverse and different schools, so wide a movement in musical thought.

To count the corpses on the battlefield would be an ungracious and saddening task; one is much more happy to be able to account for some of the survivors, some of those who, having fulfilled great expectations, have yet during this season gone "one better."

First and foremost stands Debussy.

Controversy rages hotly around the question of "Saint Sebastian" and its literary merits, but no voices are raised against Debussy's amazingly beautiful music. We all agree that the "new Debussy" is as great and greater than the "old Debussy" and even the most adverse critics have nothing more to say than that it is a stroke of bad luck that such splendid music should be attached to such a lamentable and unwieldy play.

Such sayings are merely the expression of a "personal" point of view, and nothing but time can fully prove the success or non-success of "Saint Sebastian" as it stands at present; but as regards the stage its production has been the event of the season.

Among the happenings in concert halls three *séances* of modern chamber music given by three enterprising and admirable artists, Messieurs Dumesnil, Willaume and Feuillard, have been an event of extreme interest. Without any "parti-pris" as regards different schools of composers, these three musicians organized this series of concerts with a view to making known to the public the works that they considered the best productions of living French composers in this branch of music.

Gabriel Dupont, whose partition, "La Cabrera," took the first prize at the International Competition at Milan, was represented by his songs, his Suite for piano, "La Maison dans les Dunes," his "Poem" for piano and string quartet (performed for the first time).

Florent Schmitt was represented by his admirable quintet for piano and strings and his "Chant Elégiaque" for cello; A. Bertelin, by his "Chants de Cobzar," and J. B. Ganaye by his second string quartet. These are a few of the most important works figuring on the programs.

And last of all I mention Blair Fairchild,

last but not least; for before mentioning his works I would like to draw attention to the fact that here, for the first time, we



Blair Fairchild, the American Composer, Who Stands Shoulder to Shoulder in Ranks of Successful Composers of France

find an American musician taking his place shoulder to shoulder in the ranks of the successful composers of France.

His Trio (for piano, violin and cello) is already known in America and is becoming more and more popular in France; we have had the opportunity of hearing it twice this Winter (and this is no small thing during a busy concert season). This was one of his compositions figuring on the programs of the "Trois Séances de Musique Moderne." Owing to its success another of his works was given, his "Concerto de Chambre," a really beautiful composition for solo violin, accompanied by string quartet, piano and double bass, a delightful combination of sound and one that is seldom heard. This concerto follows the classical form and is written in three move-

ments, Allegro, Andante and Finale, and its success with a critical public was beyond doubt.

The violin solo was splendidly played by Samuel Dushkin, so well, in fact, that it would be unfair to speak of the Fairchild concerto without speaking also of Dushkin. This young man is, I believe, just eighteen years old, a Pole by birth, an American by adoption, education and sympathy. He is now studying in Paris under Professor Rémy and his name is one to remember; for he is a young man of whom we shall hear more. This is not only a personal opinion, but Fritz Kreisler and Blair Fairchild think so too.

Having heard all this music and much more besides, and thinking over the general trend of music in France, a conclusion presents itself to mind, and it is a conclusion I am glad to accept, because it hinges upon a name that I love and respect—the name of César Franck.

Among all the young composers who write good music I signal out the names of Dupont, Fairchild, Ganaye, Bertelin, Florent Schmitt (this latter may rebel, but the influence is there), and I find that they are all pupils of Charles Marie Widor, the present organist of St. Sulpice.

Widor is well known to organists by his compositions for the organ. He is known to all other musicians by his numerous works, but he is not widely known to the general public. I mean that the world does not flock to hear Widor's music in the way that it flocks to hear the music of Debussy.

And yet Widor exercises a very wide influence among the young composers of today; he is the adherent and the follower of César Franck, and it is through him that these young composers, modern in thought, modern in expression, have learned to preserve, each in his own individual way, the fundamental sense of order and proportion that César Franck, the "Fra Angelico" of music, possessed beyond all dispute.

I think that if Franck could look from time to time into the concert halls of today he would put a kindly hand on the shoulders of these "grandchildren" of his and would say, "Continuez, mes enfants, c'est bien."

ESTHER SWAINSON.

Christine Miller, Popular Contralto, Prepares for Record-Breaking Season

PITTSBURGH, PA., Aug. 21.—Christine Miller, Pittsburgh's most popular contralto, has returned from her vacation spent in New England and is ready for a hard season's work, last season being one of the most successful she ever had, with the prospects of the present year being even greater. She has resumed her church work at the Third Presbyterian church, Pittsburgh. Miss Miller has been engaged to take the place of Mme. Louise Homer at the famous Worcester, Mass., festival in September, in Bantock's "Omar Khayyam." She also has been engaged for "Messiah" concerts by the Boston Handel and Haydn Society, the Philadelphia Oratorio Society and twice with the New York Oratorio Society. She will sing twice in Toronto in Verdi's Requiem and once with the same in New York with the Mendelssohn Choir of Toronto.

E. C. S.

## "PINAFORE" REVIVED IN ST. LOUIS WITH SUCCESS

Local Baritone Makes His Début on Professional Stage and Wins Warm Approval as "Bobstay"

ST. LOUIS, Aug. 19.—In keeping with the renewal of interest in Gilbert and Sullivan's "Pinafore," the Delmar Opera Company undertook a revival here this week and it proved a great success. The stage effects under the supervision of Edward Temple, of New York, were very adequate. Mr. Temple sang and acted the rôle of Sir Joseph Porter, a part that he has played many times, and this time certainly as well as ever before. Walter Greene, the young baritone of this city, made his professional stage début as Bill Bobstay and gave a stirring rendition of "He Is an Englishman." Mr. Greene was given a rousing reception. Others in the cast were Grace Drew, Lucille Saunders, Leonaro Navasio, Mark Smith, William Naughton, H. P. Briggs and John Allen.

Anne Hoffman and Alma Wiegands, pianists of North St. Louis have returned after an extended trip in the West.

Oscar Condon, manager of the Symphony Orchestra, left last week for an extended trip in the East, where he will conclude arrangements for the orchestra's Winter season. Mr. Zach is in Paris and will return shortly. Mr. Condon has engaged Christine Miller, contralto, as an additional soloist for the orchestra.

Master Joseph Gill, the young violinist and pupil of Victor Lichtenstein, recently played a recital before a meeting at Piasa Chautauqua. He was warmly received.

David Montagnon, who is now arranging bookings in the central West, will leave for a short business trip to-morrow night. Not only does Mr. Montagnon represent Loudon Charlton in this section, but he has a number of famous artists who are under his exclusive management in a number of the Central and Western States.

Announcement has just been made of a concert to be given here on October 13 by Geraldine Farrar, Edmond Clément and Frank La Forge.

H. W. C.

Griswold and Berger in Berlin "Walküre"

BERLIN, Aug. 19.—An admirable performance of "Die Walküre" was that at the Royal Opera to-night, which engaged Putnam Griswold, the American basso, as Wotan, and Rudolf Berger, who was transformed from a baritone to a tenor by the New York teacher, Oscar Saenger, as Siegmund. Both won new glory in their parts. Mr. Gatti-Casazza intends that Mr. Griswold shall sing Wotan in the approaching season at the Metropolitan Opera House, whither he will go after five triumphal seasons with the Kaiser's opera.

OSCAR

**SEAGLE**  
BARITONE

17 Rue Mozart, Paris, France

CONCERT TOUR:  
OCTOBER TO JUNE, 1911 and 1912

Management:

CHARLES L. WAGNER

St. Paul Symphony Orchestra

St. Paul, Minn.

FREDERICK

**HASTINGS**  
BARITONE

Transcontinental Tour of the U. S. for  
Season 1911-12 now booking

For dates, etc., address 160 Wadsworth Avenue,  
New York City, or The Quinlan International  
Musical Agency, 1 West 34th Street.

**Miss CLARA MUNGER**

177 Huntington Ave., Boston

Miss KATHERINE LINCOLN, Soprano

New York Representative  
"THE BROADWAY," 1425 BROADWAY  
COR. 40th STREET

For engagements address  
MRS. PAUL SUTORIUS  
1 W. 34th St., New York

**HARRIS, JR.** TENOR  
RECITAL  
CONCERT  
ORATORIO

CONCERT DIRECTION, M. H. HANSON, 437 FIFTH AVENUE, NEW YORK

**RAYMOND HAVENS**  
CONCERT PIANIST

Soloist Russian Symphony Orchestra—New York, Season 1910-11

Dates now booking, Season 1911-12

Address 30 HUNTINGTON AVENUE

MASON & HAMLIN PIANO USED

BOSTON

Telephone, Back Bay 214-M

**THOMPSON** PIANIST  
Management:  
LOUIS H. MUDGETT  
Symphony Hall  
Boston

Mason & Hamlin Piano Used

**HUBBARD** VOCAL  
INSTRUCTION  
246 Huntington Avenue  
BOSTON, MASS

Mme. Sembrich  
1907  
Kneisel Quartet  
five seasons

**MME. AVIS BLIVEN-CHARBONNEL**  
PIANISTE

10 Washington Hall  
Trinity Court  
Boston, Mass.  
Baldwin Piano used

**JOHN HERMANN LOUD** CONCERT ORGANIST  
and TEACHER  
FELLOW AMERICAN GUILD OF ORGANISTS  
ASSOCIATE ROYAL COLLEGE OF MUSIC, LONDON  
Address 154 Oakleigh Road, Newton, Mass.  
Telephone 798-4 Newton, North

ARTHUR

**FRIEDHEIM**

The Celebrated Russian Pianist  
Greatest Living Liszt Player

Steinway Piano Used.

Management:

R. E. JOHNSTON, St. James Building  
Broadway & 26th St., New York

Celene

**Loveland**

Fine Arts Building

Chicago

**EVA MYLOTT**

**JOSEPHINE KNIGHT**

Personal Address  
4 Haviland St., BOSTON

GREAT AUSTRALIAN CONTRALTO

Management: R. E. JOHNSTON  
St. James Building Broadway and 26th Street, New York

SOPRANO : SOLOIST  
Boston Festival Orchestra, 1907-8-9

Management G. W. Stewart

**HELEN ALLEN HUNT**

CONTRALTO SOLOIST and TEACHER  
Studio, 509 Pierce Building, BOSTON, MASS.

**MISS MARY INGRAHAM**

Pianist and Teacher  
LANG STUDIOS  
6 Newbury St., Boston



## EARLY OPENING OF MUSIC SCHOOLS IN MILWAUKEE

New Wisconsin Conservatory to Begin Its Term on September 11—Other Institutions Ready

MILWAUKEE, Wis., Aug. 21.—In two weeks' time most of the colleges and conservatories of music in Milwaukee will have opened for the 1911-12 season. The list of schools is increased and is much more imposing in every way than in former years.

The greatest interest in conservatory circles is centered in the progress of two colleges, the reorganized Wisconsin Conservatory in the Stephenson building, and the new Marquette University Conservatory at 223-225 Tenth street.

The Wisconsin Conservatory is a combination of two of the oldest colleges in Milwaukee—the Wisconsin College of Music and the Wisconsin Conservatory of Music. It will be under the direction of William Boeppler, who founded the original Wisconsin Conservatory and who now succeeds Louis G. Sturm as dean, Dr. Sturm going to Marquette conservatory as dean. The conservatory opens its next term on September 11. Mozart hall, home of the former college of music, will be used as a branch college, the Stephenson building being the main headquarters. Prof. Hans Bruening will be associate director. The conservatory has a faculty numbering sixty-one instructors. One hundred free and partial scholarships are offered to worthy students.

On September 4 the doors of Marquette University conservatory will be thrown open and the big university will offer for the first time in its history a complete school of music in addition to its regular colleges and departments. Dr. Louis Gerard Sturm will be at the helm. The faculty is a large one and includes such notables as Robert Adams Buell, Volney L. Mills, Iva Bigelow Weaver, Genevieve Mullen, Ralph Rowland, Marie Forcier, Lillian Watts and Maude Clemence Smith.

The Schenut Conservatory of Music, Uihlein building, reopens at the same time, newly and splendidly equipped and much enlarged. An important addition to the faculty is George Bach, Jr., the noted Milwaukee bandmaster and orchestra conductor, who will have charge of orchestral instruction, conducting and arranging.

Other additions include Oscar Bach, Carl Meyer, Albin Keil.

The Meyer School of Music in the Alhambra building, which became a licensed corporation during the last year, will reopen much enlarged. The college uses the Leschetizky method of piano instruction and follows the Italian methods in the vocal department.

A dozen or more of lesser institutions are also preparing to reopen for the new term early in September. M. N. S.

## MARX OBERNDORFER ENJOYS CAMPING IN WISCONSIN'S WILDS



Marx Oberndorfer, the Chicago Pianist, and Two Pupils at Moose Lake, Wis.

CHICAGO, Aug. 21.—Marx Oberndorfer was in the city a few days last week from the wilds of Moose Lake, Wis., where he has been canoing, fishing and cavorting in real Summer style, far from the confines of civilization and dress-suits. His tour this season in lecture-recitals with Anne Shaw-Faulkner will extend from the Atlantic to the Pacific coast. In the Wisconsin camping party with Mr. Oberndorfer were Mr. and Mrs. Husner Kellner, the lady being one of the most brilliant sopranos in Milwaukee (a student of Oberndorfer), and Ludwig Hess, "the German Caruso." This distinguished singer gave two concerts last week at Houghton, Mich., with Bernice de Pasquale. In a few weeks he will be the star soloist at the sängerfest of the North Pacific Sängerbund in Seattle, and will appear in this city early in November as the vocal star with the Theodore Thomas Orchestra. Mr. Oberndorfer will do considerable coaching during his outing with concert artists who have sought his services in the wilds, and will return to his studio in the Fine Arts September 15. C. E. N.

## Two Performances of Huhn's "The Divan"

Bruno Huhn's "The Divan," which has met with extraordinary success this Winter, was given on Friday afternoon at the Orchard, Southampton, Long Island, and will again be sung Saturday evening at Nearthebay Playhouse, Bellport, Long Island. Mr. Huhn will preside at the piano at Saturday's performance and the quartet will be composed of Edna Sands Dunham, soprano; Mildred Potter, contralto; John Barnes Wells, tenor, and Bertram Schwahn, baritone, the same four artists who sang at the Friday concert.

## CAVALIERI NOW ROME'S OPERATIC IDOL

The Fair Lina a Great Favorite in Leoncavallo's "Zaza"—Drigo Writing Operetta on an American Subject—Hammerstein to Produce Mascagni's "Ysobel," Which Is Winning Success in South America

ROME, Aug. 5.—Arrangements for the second period of the "Esposizione Lirica" of Rome are being made, but nothing is decided about the revival here of Franchetti's opera, "Cristoforo Colombo." Professor Gatteschi has very energetically protested against this exclusion. In a letter to one of the principal newspapers of Rome the professor points out that Franchetti's opera was first heard in Genoa in October, 1892, on the occasion of the fêtes in honor of the Discoverer of America. Verdi was present and led the applause which greeted the opera and the artists. The work was subsequently given at the Milan Scala, in January, 1893, and then at Turin, Venice, Florence, Naples, Palermo, Prague, Hamburg and Buenos Ayres. In 1908 it was revived at the Scala with Pasquale Amato in the cast, and it was then sung at other places. "It is positively disgraceful," writes Professor Gatteschi, "that this powerful lyric drama, after having gone around the world for nineteen years, has never been presented in Rome."

"Cristoforo Colombo" with Pasquale Amato, at the Costanzi, would certainly be a draw, and everybody will be glad if the festival committee of the exposition can be induced to act upon the suggestion of Professor Gatteschi.

Antonio Cotogni, once a famous baritone, known all over the world, has just become an octogenarian. He attained the age of eighty on the first of August and his friends organized a festive gathering in honor of the occasion. The venerable baritone is a professor of singing in the Academy of St. Cecilia. Cotogni began his career in the choir of a church, under Scardorelli, and had great success at the age of twenty, when he took the principal part in Capocci's oratorio, "S. Eustachio." The people in the church thought that they were at the opera and encored young Cotogni until they were called to order by the police. Soon afterward Cotogni signed for opera, and went from triumph to triumph in all the old Italian repertoire. He was strongly patronized and frequently engaged by Verdi and Rossini. Cotogni in his time did twenty-three seasons at Covent Garden, London, and twenty-six seasons at the Imperial Theater of St. Petersburg. He was at his best in Mozart's "Don Giovanni." He retired in 1904, and began to teach his art.

During the dog days the only refuge of Romans who love music and the opera continues to be the old Quirino, off the Central Corso. In this theater the singing is excellent, but the orchestra still leaves a good deal to be desired. Conductor Rubino has been doing his utmost to remedy this state of things, but in vain. His violins persist in screeching, and there is no complete orchestral fusion. Fortunately, Lina Cavalieri is there, and she atones for a good deal. She is gaining fresher fame every time that she appears in Leoncavallo's comic-sentimental "Zaza." "She alone," says one charmed critic and admirer, "rises to the altitudes of art. Divine as singer, divine as dramatic artist, she rules all, predominates all. She enchants, she conquers by her tremulous trills, the correctness of her phrasing and the magic of the high notes which she reaches without any apparent effort."

The praise, if highly colored, is not out of place. Lina is the Romans' delight and

one of the most popular artists in all Italy.

Maestro Puccini is still enjoying *dolce far niente* at Torre del Lago, near Carrara of the marble mountains. In a recent talk with a man from Rome the composer said that he is doing absolutely nothing. His great enjoyment is boating on Lake Massaciucoli, a long name for so little water. The maestro confirms the report that he is going to have the "Girl" performed in his native Lucca next September.

Riccardo Drigo, conductor of the orchestra of the Imperial Theater of St. Petersburg, is sojourning for the Summer in his native Verona. Signor Drigo is at work on an operetta of which Renato Simoni has written the libretto. Two acts of the operetta are finished and the third is on the way, but the title is still unchosen. Simoni is very busy with libretti just now, for in addition to the book for maestro Drigo he is writing "Madame Sans-Gêne," from Sardou's novel, for Giordano, and "Malombra," from Fogazzaro's novel for composer Bossi. I must not forget to mention that Maestro Drigo's operetta is based on an American theme, or, as he expresses it himself, "soggetto Americano modernissimo," and that it will be ready next February. He will return to the Russian capital for the season, which begins in the middle of September and finishes in May. He gives glowing accounts of the Imperial Theater of the Czar, where operas and ballets are mounted on an enormous scale, regardless of expense, and where you can hear all Wagner except "Parsifal" and all the Italian and French composers in Russian.

Rimini, that pleasant and popular Summer resort on the Adriatic, below Ravenna, is now full of visitors from Rome, Florence and elsewhere. These visitors are, perhaps, better provided with music than the people who are staying for this hot Summer in any other Italian counterpart of Newport or Saratoga. The Victor Emmanuel Theater of Rimini possesses just now a fine company of operatic artists. These are under the direction of Cavaliere Pasquali, with Leopoldo Mugnone as conductor. "Iris" has been most successfully rendered at Rimini recently.

Publisher Sonzogno has issued a second edition of Mascagni's "Isabeau" or "Ysobel" for "piano e canto." The first edition was sold out in Milan almost as soon as it appeared and did not reach Rome. There is now a strong demand here for the new edition. According to the telegrams sent to Rome papers Mascagni is marching from triumph to triumph in what we call here "Latin America." At Rosario, Rio de Janeiro, San Paulo (Brazil) and Montevideo "Isabeau" was received with true tropical enthusiasm by the numerous exiles from Italy who are settled in those regions. We are told that at Montevideo the booking reached 450,000 lire for ten renditions. After some weeks in Chili it is arranged that "Isabeau" shall come to the Rome Costanzi, thence to Hammerstein's Theater in London, to the Brussels Monnaie, to Prague, Nuremberg, Dresden, Paris, Turin, Naples, and finally to the Teatro Lirico of Milan for what is known as a "Stagione Mascagniana." This season will be in the Spring of 1912. Previously, in January, 1912, the opera will be at the Costanzi.

WALTER LONERGAN.

## Mr. Hess Sings for Michigan College

MILWAUKEE, Wis., Aug. 21.—Ludwig Hess, the noted Bavarian tenor, who made his American debut at the North American Sängerbund in Milwaukee June 22 to 26, was the soloist at the celebration of the twenty-fifth anniversary of the foundation of the Michigan College of Mines at Houghton, Mich., last week. Dr. F. H. Emmerling, one of Milwaukee's leading musical society members, accompanied Herr Hess to Houghton and assisted in the musical part of the program. The eminent *kammer-sänger* left for Seattle, Wash., from Houghton, to take part in the big Sängerbund of the Western and Pacific coast societies. M. N. S.

## KUESTER and RICHARDSON

announce  
SEASON 1911-1912

Sopranos

GERTRUDE RENNISON

Bayreuth 1909 and 1911

Lyric

SHANNA CUMMING

LORENE ROGERS-WELLS

MAUDE KLOTZ

Coloratura

JENNIE NORELLI

of Metropolitan Opera and Covent Garden

EVA EMMET WYCOFF

EVANGELINE HILTZ

Contraltos

JANE LANG-GRANINGER

MARGUERITE DUNLAP

Tenors

JOHN FINNEGAN

CHARLES R. HARGREAVES

FRANK X. DOYLE

Barytone

HOLGER BIRKEROD

The Eminent Danish Ballad Singer

Bass Barytones

MARCUS KELLERMAN

(of Berlin Royal Opera)

ALBERT A. WIEDERHOLD

Basso Cantante

RANDALL HARGREAVES

Pianists

Mme. Augusta Schnabel-Tollefsen

HENRIETTE MICHELSON

LEO ORNSTEIN

The Young Russian Pianist

Violinists

CARL H. TOLLEFSEN

ANNA OTTEN ALOIS TRNKA

Cellist

PAUL KEFER

Harpist

EDITH MAE CONNOR

Composer-Pianist

EDITH HAINES-KUESTER

Concert Organist

CHARLES ALBERT GRANINGER

For Terms Kuester & Richardson

Apply to Brooklyn, N. Y., Office New York City Office

Arbuckle Bldg. 25 W. 42d Street

## OLGA SAMAROFF

(MME. STOKOVSKI)

IN AMERICA SEASON 1911-1912

Steinway Piano Used

Address: J. L. HICKENLOOPER

4545 Maryland Avenue [St. Louis, Mo.]

## BENITA LE MAR

CONCERT SOPRANO ORATORIO

Berlin Management: HERMANN WOLFF, Flottwellstr. 1.

London Studio: 10 Redcliffe Gardens

London, S. W., England



## EDWIN ARTHUR KRAFT

### ORGAN OPENINGS, CONCERTS and RECITAL

TOUR OF THE UNITED STATES AND CANADA, ENTIRE SEASON, 1911-1912

SEND FOR NEW CIRCULAR

Address: TRINITY CATHEDRAL, CLEVELAND, O.



## HUMOR AND ADVENTURE "ON THE ROAD" WITH A SYMPHONY ORCHESTRA

[Continued from page 8]

about for the men to examine. He had slipped on the ice on his way to the Music Hall and, striking his horn on the sidewalk in an involuntary effort to keep from falling, had split one of the small tubes. The horn was useless. The first horn player is an all-important man—what was to be done? Some one facetiously suggested plugging it with chewing gum, another wanted to try string; then, happy thought! Tape adhesive plaster was the very thing. So with the hornist and the injured horn I hurried across to the corner drug store. The conscientious old fellow actually groaned while the tape was being wrapped around the split tube, much as if he was having a broken finger repaired. But when the operation was over and he found that the horn could be used he was as happy as a boy with his Christmas drum, and, hurrying back, was able to slip into this chair just as the conductor reached the podium.

### Damage to Instruments

Sometimes instruments are seriously damaged *en route*. I remember an unfortunate bass fiddle which, on being unpacked before a concert, was found to have suffered a broken neck. The owner was completely unstrung by the incident, for it was really a valuable bass, but since it had been handled by two baggage companies and a railway the responsibility could not be fixed. Many accidents of this nature are due to careless packing, but the railway and baggage companies are not always careful, and the baggageman of the orchestra is invariably on hand to superintend the loading and unloading—a task which requires a picturesque vocabulary and tips—plenty of both. Once upon a time a driver spent his tip in advance and, being a bit wobbly in consequence, the team ran away with a load of baggage, broke an axle and spilled the driver and a box containing a splendid 'cello—but the driver was underneath and this saved the 'cello.

However, touring is not always attended with ill luck and unpleasant happenings. The men who belong to the large orchestras are accustomed to touring and take things as they come. They are for the most part men who have not only traveled extensively alone, but have been touring with orchestras for many years—some seasons with the Boston Symphony, in other years with Mr.

Damrosch, perhaps, and again out of Cincinnati under Stokowski or with the Thomas Orchestra or the Philadelphia. Their responsibility ends to a certain extent with the close of the program and between concerts they get as much fun out of a trip as possible, just as any crowd of men would. On the train they talk, read, smoke, play skat and break the monotony with any diversion which suggests itself. A musical instrument, though, is never seen on the train unless perchance a discussion arises about the fine points of some beloved fiddle. But whether on the train or off there is "something doing" most of the time.

While waiting at a station an empty hand-car at the side of the track is sufficiently suggestive of a stage to be responsible for an impromptu "Männerchor" concert with Mme. Prima Donna entering into the spirit of the affair as soloist—provided, however, there is no crowd around and also provided the wait does not happen to be at midnight in February, when the mercury is trying to hide in the bottom of the thermometer. It is usually on a Spring tour that such wagery takes possession of the band, and then, though an orchestra may be composed of men of seven or eight different nationalities, even the great American game is sometimes indulged in to while away the time between trains. On a recent tour of the Cincinnati Orchestra the men secured bats and balls—large soft balls, mark you, which would not put their fingers out of commission—and played ball at every opportunity. Our musical devotee may frown a bit at the thought of symphony players indulging in baseball. But why not! I am reminded that after one particularly vigorous game, in which the "Conductor's Nine" and the "Manager's Nine" were pitted against one another, the men played one of the most delightful concerts of the entire season.

### Lack of Appreciation Passing

The public is not as familiar with orchestral music as with band music, and sometimes people insist on likening the orchestra to a band in a way which painfully emphasizes the lack of appreciation. I remember a story passed about during the days when the late Theodore Thomas made extensive trips through the country with his orchestra. In a small town some man was greatly disappointed because the bass

drum was given "only one smash" during the entire performance, "and they toted it all the way from Chicago!" It should be borne in mind, however, that until ten years ago there were but two or three orchestras heard outside of the larger cities. To-day there are a dozen under more or less famous directors, each of whom makes extensive tours, so the public is beginning to understand what a symphony orchestra really is. The time is fast passing when, as actually happened in one of the smaller cities, a group of players will be asked what time the parade will start. Such questions are really painful to musicians who have heard symphony orchestras all their lives and who, perhaps from early boyhood, looked forward eagerly to the time when they could qualify for symphony playing. One night, after a truly splendid rendition of a symphony program in a Western college town, where the college boasted a flourishing music department, the president of the college, a man of opinions, was heard to say that he would have enjoyed the concert more had there been some individual work. "We had recently," quoth he, "a company consisting of a very fine woman 'cellist, a harpist and pianist, each of whom rendered some excellent individual selections on her instrument. Now I for one and (with an I-know-all-about-it tone) I am sure I am voicing the sentiment of our patrons, would have been delighted to hear one of those excellent trombone-players come forward and give a selection." Shades of Beethoven! And he had just listened to a master-work, one of the greatest symphonies ever written! Fortunately, however, such appalling lack of appreciation of classical music is rare.

The number of symphony orchestras in existence today, as compared with the number of organizations ten years ago, is proof of the fact that there is genuine appreciation, notwithstanding the demand for more bass drum and more 'individual work.' One finds many enthusiastic musicians in every town and a great many music students whose enjoyment of the programs is most refreshing. At the close of a recent concert in Columbus, Ohio, a manly little chap eleven years old was brought back to the stage by one of the concert patrons with the request that he be given an opportunity to shake hands with the conductor. The boy had traveled alone from his home, a

small town in West Virginia, about two hundred miles distant, for the sole purpose of hearing the orchestra. He was a poor boy and had saved the money for the trip from his earnings at odd jobs and selling papers—and besides had earned money for his clothes and for a piano and cornet. Surely greater appreciation, even though not mature, could not be expressed; and the conductor greeted the little enthusiast as he deserved, keeping the elders waiting while he tarried for a word with the young 'fellow-musician.' This boy's love of music was genuine. He was not one of the numerous prodigies of which almost every community boasts, and whose genius Mr. Conductor is almost daily invited to witness. The musical prodigies and the men with rare and valuable violins for inspection are encountered quite as often as late trains in cold weather. In justice, however, they are sometimes real prodigies and sometimes real Cremonas—sometimes.

It is obvious that many of these things which happen on the road with an orchestra may affect the performance materially and should therefore be of real interest to the musical public. I remember a concert given in Cincinnati several years ago by a touring organization which had been jumped from New England to Wisconsin, and thence to Cincinnati, and the musicians were so exhausted from the trip they were unable to respond to their own satisfaction to the demands of the program. A conductor cannot get best results from men when things have been going wrong on the trip, no matter how earnest and conscientious the musicians may be. On the other hand, a short railway ride and some wholesome exercise, the baseball game, for instance, will undoubtedly be conducive to an admirable rendition of the program. And, considering the great number of symphony concerts which are given in the United States each year by touring orchestras, the importance of the details of routing cannot be overestimated. The increasing number of symphony orchestras is one of the most hopeful signs in the growth of musical appreciation in this country; and with the growth of appreciation conditions will change, more towns will demand concerts, shorter jumps and easier touring will be possible. We are now going through the pioneer period and the experiences are pioneer experiences.

### BOSTON SINGERS ON COAST

#### Anna Miller Wood Advises Music Study in America

BOSTON, Aug. 21.—Anna Miller Wood, the Boston contralto, who has been singing a great deal this Summer on the Pacific Coast, was interviewed recently by the music critic of the San Francisco *Examiner* and had some interesting advice to offer regarding study by young pupils and also a word of pleasure concerning the deep appreciation of the German classics and modern French works by her audiences this Summer. Miss Wood has been illustrating a series of lectures by Arthur Foote, at the University of California, and she has also sung in several recitals.

Speaking of the preparation of young singers, Miss Wood is quoted as saying: "Let the California students have their voices trained at home, being careful to select competent teachers; then go East for intellectual broadening, and then to Europe, if desired, for the stimulating influence of the older music centers. But the time is

past when it is necessary to go abroad. Think of the American singers who are famous in Europe, and it is worthy of note that the Boston Opera Company, with Henry Russell as director, is beginning to pay more attention to American singers who have been educated at home.

"The fad for any and every modern French composer, a fad which rules Boston at present, often without discrimination on the part of the musical people, has not reached the Pacific coast," continued Miss Wood, "although the few excellent examples of French song were warmly appreciated at the Summer school.

Mrs. Littlefield, soprano, of the Central Congregational Church, Boston, has been making a visit in the West this Summer and sang at one of Mr. Foote's lectures, illustrating old English compositions. She was enthusiastically applauded. She is to give a recital in Berkeley, Cal., in September.

Another Boston singer, Viola van Orden, contralto, of the Newton Center (Mass.) Baptist Church, has also been visiting in San Francisco this Summer and is to give a musicale early in September.

### IN LIGHT OPERA REALM

"Miss Dudelsack" Makes her début in New York, introducing a new European composer—Louis Gottschalk to direct new Lehar operetta

"MISS DUDELSACK," the successful Viennese opera with a Scotch lassie as the heroine, the rôle in which Lulu Glaser will begin her starring tour this Fall, had its first musical performance in America Wednesday afternoon of this week at the Liberty Theater. The opera was given under the direction of Max Hirschfeld, with the entire "Spring Maid" orchestra of thirty playing the score. The audience was made up of the "Spring Maid" company, Louis Mann and company, Miss Glaser and members of the "Miss Dudelsack" company, together with a number of invited friends.

"Miss Dudelsack" will introduce another new European composer in America in the person of Rudolph Nelson, whose tuneful compositions American visitors abroad have become familiar with during the past three seasons.

Like the "Merry Widow," "The Spring Maid" and other Viennese works, "Miss Dudelsack" has a love waltz which is now being played by all the Continental orchestras. The music was found to be a trifle more ambitious than any of the previous light operas from Europe. The entire orchestration is exceedingly brilliant and the score is full of dramatic color.

LOUIS F. GOTTSCHALK has been selected by A. H. Woods as musical director for the American production of Franz Lehar's light opera, "Gypsy Love," in which Marguerita Sylva is to be starred this season. Mr. Gottschalk will also assist George Marion in making the production. A peculiar incident in this connection is the fact that Mr. Gottschalk and Mr. Marion directed the rehearsals for "The Merry

Widow" when it was first presented in America.

Miss Sylva has cabled Mr. Woods that she will arrive in New York the last of August and will be ready to begin rehearsals for "Gypsy Love" on September 1.

### Nahan Franko's Beautiful Summer Home

One of the most attractive Summer homes at Long Beach, N. Y., is that recently constructed for Nahan Franko, the orchestra director, whose concerts at the resort are attended by thousands daily. The dwelling is built of stucco, is two stories high, and among its features are a handsome music room, a sun parlor and spacious porch.



### George W. Leslie

George W. Leslie, for many years a well-known comedian and recently of the Aborn Opera Company, died in New York August 15 at the age of forty-eight. For a number of years Mr. Leslie was under the management of Charles Frohman and appeared in a number of the leading theatrical successes of the country. His last engagement was with the Aborn Opera Company.

### Hubert Baker

MONTREAL, CAN., Aug. 21.—Hubert Baker, who had trained a number of local church choirs for many years and who was well known in musical circles, died recently at Prout's Neck, Me. His local home was at No. 153 Stanley street.

## THE OLIVE MEAD QUARTET

"THE BEST KNOWN WOMAN'S QUARTET IN THE WORLD"

Under Exclusive Management:

FOSTER & DAVID

500 Fifth Avenue, New York

## AMERICAN CONSERVATORY

All Branches of Music and Dramatic Art  
Send for Catalog.

304 SOUTH WABASH AVE., CHICAGO, ILL.  
JOHN S. HATTSTAEDT, President.

## HUTCHESON

1911-1912 Dates Now Booking  
Management: LOUDON CHARLTON  
CARNEGIE HALL  
NEW YORK  
Steinway Piano Used

## CLARA DREW

CONTRALTO  
3 Münchenstrasse  
BERLIN, GERMANY

# AMY HARE

## Concert Pianist and Teacher

BERLIN STUDIO:

SCHLÜTER STR. 51

Telephone Charlottenburg 9442

Management:

CONCERT DIRECTION HERM. WOLFF : : : BERLIN



## ANOTHER BIG WEEK FOR CHAUTAUQUA

Several Artists in Farewell Recitals—Stirring Performance of "Hiawatha"

CHAUTAUQUA, N. Y., Aug. 20.—The week that has just passed has been one of exceeding interest musically. The concerts have been of a very high standard, and the audiences have shown their appreciation in no uncertain way. The week has also been "Recognition Week" for the Chautauqua Literary and Scientific Circle, and as the graduating class of 1911 is known as the "Longfellow Class," Director of Music Alfred Hallam very appropriately chose Samuel Coleridge-Taylor's setting of Longfellow's "Hiawatha" for the first musical performance of the week. The "Wedding Feast" was presented in the Amphitheater Monday afternoon, and the "Death of Minnehaha" and "Hiawatha's Departure" in the evening. When one has heard such a great performance as this proved to be from beginning to end and then stops to consider that only a week before the production very few of the choir members had ever seen or heard the work it is certainly proof positive that Mr. Hallam is an inspiring conductor. Mr. Hallam's example is contagious with soloists, orchestra and choir, and such has been the unity of effort that the music at Chautauqua this season has been the best in the institution's history. Throughout the whole production of "Hiawatha" the chorus and orchestra did ensemble work that was remarkable. Of the soloists Oscar Lehmann sang the tenor solo, "Onaway, Awake, Beloved," with genuine depth of feeling, and won the admiration of all who heard. Mrs. Murray and Mr. Kellermann sang the parts allotted to them in a faultless way. Their work especially in the "Death of Minnehaha" was splendid, and they added more laurels to their already large portion.

Charles Le Sueur, principal tenor of leading opera companies of England, including the Carl Rosa Opera Company, and now solo tenor of the First Presbyterian Church, Pittsburgh, was a visitor at Chautauqua for a few days last week.

The third recital given by that sterling organist, Samuel A. Baldwin, was presented in the Amphitheater Tuesday. The program comprised the Sonata No. 5, in C minor, Guilmant; Choral-Prelude, Bach; Concert Prelude and Fugue, Faulkes; Liebestraume, Lemare; "Pilgrims' Chorus" and "Evening Star" (Tannhäuser), Wagner; Toccata, Fifth Symphony, Widor.

Ernest Hutcheson, pianist, and Sol Marcossion, violinist, presented a most interesting recital Tuesday to an audience that completely filled Higgins Hall. The program was fully up to the high standard

of their former recitals, and the programs of these two artists throughout the season have been most delightful. Many new things have been presented, together with a good list of the standard works, and every recital has been an artistic success.

On Wednesday afternoon there took place the second and last Junior Choir concert of the season. The feature was the singing of Carl Busch's cantata, "May," for children's voices, with orchestra. This performance, Director Hallam informs me, (unless the Handel and Haydn Society, of Boston, has performed it) is the second presentation of the work anywhere. The music is set to a poem by Leigh Hunt, and is beautifully done. The work is not easy, yet with careful preparation can be done by the usual children's chorus. Musically it is a gem, and the orchestration excellent. The remainder of the program was equally brilliant. The Chautauqua Orchestra opened with "In Italy," Langey, an arrangement of pleasing folk songs. The players did good work, playing with excellent expression and good ensemble. The Junior Choir then sang three numbers, "With Jamie in Command," Marshall; "Rub-a-dub," C. Vincent, and "The Old Flag," Johnson, and aroused much enthusiastic applause. Mrs. M. S. Murray chose "One Fine Day" ("Butterfly"), by Puccini, as her number, and sang it delightfully. Sol Marcossion followed with two violin solos, Mazurka, Zarzky and Serenade, Pierné, which he played in his own inimitable way. Then the Junior Choir sang the "Evening Wind" and arrangement of "My Heart at Thy Sweet Voice," from Saint-Saëns's "Samson and Dalilah," which was well done. An obbligate to the number was played by the violins of the orchestra. Rose Bryant, contralto, again proved herself an artist in the singing of "My Shadow," Stephens; "His Lullaby," Bond, and "If No One Ever Marries Me," Liza Lehmann. For his contribution to the program Ernest Hutcheson played the Ballad in A Flat, Chopin. He was in his usual good form, and was received with enthusiasm.

Mme. Marian Van Duyn will open a studio in New York this Fall.

Samuel A. Baldwin's fourth, and last, recital at Chautauqua for this season was presented to a large audience Thursday, in the amphitheater. His program consisted of works by Hollins, Brahms, J. S. Bach, Wagner, Rogers, Schubert and Thiele, every number given in a true artistic fashion.

The last of the Croxton-Washburn vocal recitals, on Thursday, was in the form of a request program. The recitals which have been presented each week at Higgins Hall by these two artists have been attended by very large audiences and have proved one of the leading attractions of the Summer. Their work has been most musicianly and artistic.

Friday evening was termed "operatic night" and was another of those delightful evenings which the August soloists, with Messrs. Marcossion, Hutcheson and the Chautauqua Orchestra are noted for presenting. For the opening number the orchestra, under Mr. Hallam's baton, did

some remarkable fine work in "Airs from well-known operas" arranged by Tobani. Mr. Lehmann sang the "Celeste Aida," from Verdi's "Aida," in excellent fashion and good interpretation. Ernest Hutcheson made his last appearance for the season, playing delightfully the Rondo Capriccioso by Mendelssohn. On his return to the stage to acknowledge his much merited applause he was presented with a huge laurel wreath. The quartet from Verdi's "Rigoletto" was sung well by Mrs. Murray, Miss Bryant, Mr. Lehmann and Mr. Kellermann. Miss Bryant next sang "My Heart Is Weary," from "Nadeshda," by Goring-Thomas, Mrs. Murray following with "Dich Theure Halle" from Wagner's "Tannhäuser." Both these artists were in fine voice. Mr. Marcossion played well, as usual, and his violin offerings were "Preislied," from "Die Meistersinger," Wagner, and a Cossack Dance by Hoffman. Marcus Kellermann sang "The Toreador Song" from "Carmen" and put such spirit in it that his audience recalled him many times. The "Good Night" quartet from "Martha" and the "Anvil Chorus" from "Trovatore" closed a most interesting program. Frederick G. Shattuck accompanied.

Oscar H. Hawley, manager of the Cincinnati Symphony Orchestra, was a Chautauqua visitor Friday.

A popular concert was presented at the Amphitheater Saturday morning by the August soloists and the Chautauqua Band.

L. B. D.

### Toronto Orchestra's Répertoire

TORONTO, Aug. 21.—The Toronto Symphony Orchestra, Frank S. Welsman, conductor, announces eleven concerts for the approaching season. The programs will be made up, in part, from the following works:

Symphonies: Beethoven, Nos. 4, 5 and 8; Dvorák, "From the New World"; Kalinnikow, G minor; Mozart, E flat; Tchaikowsky, Nos. 4 and 6, symphonic poems, overtures, etc.; Beethoven, "Leonore" No. 3; Berlioz, "Dance of the Sylphs"; Hungarian March; Brahms, Hungarian Dances; Cherubini, "Anacreon"; Dvorák, "Slavonic Dances," Elgar, "Cockaigne"; Mendelssohn, "Midsummer Night's Dream"; Strauss, "Tod und Verklärung"; Weber, "Euryanthe"; Wagner, Vorspiel to the "Meistersinger"; Vorspiel to Third Act "Meistersinger"; Senta's Ballad (Flying Dutchman); Vorspiel und Liebestod, ("Tristan und Isolde"); Closing Scene ("Götterdämmerung"); Prelude to "Lohengrin"; Overture to the "Flying Dutchman"; Siegfried "Idyll."

### Leon Rice Busy with Plans for Season

Leon Rice, the tenor, of New York, announces that he is under the exclusive management of no agent for the coming season, but will receive and consider applications for his appearance through any reputable agency in the United States. Mr. Rice has found it necessary to establish himself in a business office in order to properly care for his voluminous correspondence and properly handle the details of his many appearances. His office has been established, with Dixie Hines as his personal representative, in the Knickerbocker Theater Building.

### Organist Johnston on His Way to Scotland

ITHACA, N. Y., Aug. 21.—Edward Johnston has finished a strenuous Summer session at Cornell University, giving two organ recitals a week to audiences that have invariably numbered from 800 to 1,000. Mr. Johnston is now on his way to Scotland, where he will give a number of recitals and visit his former home in Argyllshire, where his mother still resides, and will return to his duties at Cornell University early in October.

### Edward C. Sykes's European Travels

Edward C. Sykes, MUSICAL AMERICA's correspondent in Pittsburgh, is the subject of an interview in the current issue of *City and Suburban Life*, a periodical devoted to the interests of Pittsburgh's suburbs. Mr. Sykes, who with his wife recently returned from a trip through Europe, describes his travels interestingly.

Jean Gerardy and Leopold Godowsky recently gave a program of Beethoven's cello and pianoforte sonatas in London.

### MARTIN GOUDEKET

DUTCH BARITONE  
Oratorio — Concert — Recital

Management:  
E. M. S. FITE  
610 Carnegie Hall, New York



## BAND MUSIC SEASON AT WILLOW GROVE

Creator Waving His Locks for Benefit of Audiences in Philadelphia

PHILADELPHIA, Aug. 21.—Now that Wasili Leps, who, with his symphony orchestra, has for several weeks been giving pleasure to music lovers at Willow Grove, has concluded his engagement, the effusive Signor Creatore has started in waving his baton in that eccentric but highly effective way of his and will stay until the close of the season around Labor Day. Creatore's music is distinctively different from that furnished by the more sedate Mr. Leps, but he certainly knows how to stir the temperamental players of his Italian band as well as the audiences which listen to them, and not often are brass instruments made to bring forth better music. It might be claimed that Creatore's waving locks, his prancing back and forth from one side of the stage to the other, and even into the midst of the musicians as he wildly gesticulates and at times ferociously expresses to them his wishes, serve to detract from the enjoyment of the music and to make his conducting something of a freakish exhibition of an exuberantly artistic nature, but nevertheless the results speak for themselves and there is something that stirs and thrills one in the manner Creatore plays even the most familiar and ordinary pieces.

Among the soloists who made a distinctly favorable impression during the stay of Mr. Leps and his orchestra was Mme. Justine Arnold-Fletcher, a Chicago soprano, and formerly a member of the Fritz Scheff Company. Mme. Arnold-Fletcher is of attractive appearance, and her voice, of a fresh and charming quality, is handled with skill and expression. She never sang without being rewarded with insistent demands for an encore.

Robert Armbruster, Philadelphia's talented boy pianist, who, although but fourteen years of age, plays the highest class of music in a manner that has met with the enthusiastic praise of critics, has gone to the Blue Mountains, Maryland, for a sojourn, and while there is to give a recital for the benefit of the Forty-ninth Street Day Nursery of West Philadelphia. Mr. Armbruster has been engaged as soloist with the Philadelphia Orchestra for one of its regular Friday afternoon and Saturday evening programs the coming season.

Nancie E. France, contralto, who has been prominent in local musical circles for several years, became the bride last Wednesday of Clarence W. Cranmer, also of this city. Mrs. Cranmer, who has had some professional stage experience, has appeared with really distinguished success as Siebel in "Faust" and Santuzza in "Cavalleria Rusticana," with the Philadelphia Operatic Society, and will make her debut in the title rôle of "Carmen" with that organization in October.

A. L. T.



### VLADIMIR DUBINSKY

MISS MARIE  
PIANO  
Concerts—Pupils  
M'g't E. M. S. FITE, 708 Carnegie Hall, New York  
Studio: 50 East 89th Street, New York  
Phone 5348 Lenox

## Beatrice McCue

Contralto  
Soloist Russell Sage Memorial  
CONCERTS — ORATORIO — RECITALS  
Booking now for 1911-1912  
Management: E. M. S. FITE  
610 Carnegie Hall NEW YORK

## The New York Trio

Violin, ALEXANDER SASLAVSKY  
Cello, VLADIMIR DUBINSKY  
Piano, HERMAN EPSTEIN  
Management: E. M. S. Fite; 610 Carnegie Hall, New York

## The ADAMOWSKI SZUMOWSKA

TRIO Mrs. Szumowska  
Mr. T. Adamowski Mr. J. Adamowski  
The Eminent Polish Pianists in Recital  
Exclusive Management, PITT F. PARKER, 101 Tremont St., Boston, Mass. Phone Main 4087-4

## MARIE-THÉRÈSE BRAZEAU

PIANISTE Symphony Chambers BOSTON, MASS.  
CUSHING CHILD Contralto, Soloist, Teaching  
Lang Studios  
6 Newbury Street Boston, Mass.



## Adèle Laeis Baldwin

Oratorio — CONTRALTO — Lieders  
Booking Now for 1911-12  
Management of E. M. S. FITE  
610 Carnegie Hall, New York

DOROTHY TEMPLE  
SOPRANO  
Distinguished Academician  
of Royal Philharmonic  
Academy of Rome  
ORATORIO, CONCERT, RECITAL  
Exclusive Direction: E. M. S. Fite,  
610 Carnegie Hall, New York



## Claude Warford

TENOR  
Management: E. M. S. FITE  
Carnegie Hall New York  
Personal Address:  
38 East 22nd Street, New York

## MISS MICHAEL ELLIOT

America's Greatest Interpretative Dancer  
Exclusive Direction:  
E. M. S. FITE, 610 Carnegie Hall, New York

# ZIMBALIST

## The Great Russian Violinist AMERICAN DEBUT

First N.Y. Appearance, Philharmonic Society, Nov. 2-3  
Boston Symphony Orchestra, October 27th, 28th

Sole Direction:  
QUINLAN INTERNATIONAL AGENCY  
1 WEST 34th STREET NEW YORK





Arthur Hoffmann, 'cellist, played at a musicale given recently at "The Bungalow", Short Beach, Conn.

Carl Fiqué, the Brooklyn teacher and musical director, is spending his vacation at Southern Cliffs, Mount Desert Island, Me.

Constance Edson, violinist, and Constance Purdy, contralto, gave a joint recital on August 18 in the Gymnasium at Norfolk, Conn.

A new cantata, "The Prodigal," by Carl F. Pierce, was given by a choir of 25 voices at East Hampton, Conn., Congregational Church on August 19.

Edna Estelle Hall, the New Haven, Conn., pianist, sailed for Europe recently for a course of study under Richard Burmeister and Josef Lhévinne.

Edith Davies Jones, harpist, will give a concert on August 30 at "The Bungalow", Short Beach, Conn., for the benefit of the Woman's Improvement Society.

William Waite, organist of the First Presbyterian Church, Buffalo, N. Y., is acting as organist this month at the First Presbyterian Church, Portland, Ore.

Frederick R. Huber, manager of the Peabody Conservatory Concert Company, has returned from a three weeks' canoe trip through the lakes of Northern New York.

The annual mid-Summer music festival under the auspices of the ladies of the Congregational Church, Willimantic, Conn., was held in the church parlors on August 19.

Yakov Spivakowski, violinist, who is in charge of the Woodmont Chapel concert in New Haven, Conn., which is soon to take place, has secured as soloists Grace Nichols, contralto, and Riley Phillips, violinist.

Maud A. Miner, the director of the dramatic department of the American Conservatory in Chicago, will be assisted during the coming season by Adelaide Barsaloux, who is expected from abroad next week.

O. J. Kloer, a 'cellist, who is now in the selling department of the Julius Bauer Piano Co., in Chicago, has arranged for the placing of a number of artists at banquets and entertainments during the coming season.

Eustasio Rosales, a gifted musician, the son of Ramon Rosales, former Minister of State in the Argentine Republic, has lived in Chicago for six years past. He will shortly wed Mary Hyland, of Highland Park, Ill.

The Beard Quartet, enlisting William Beard, baritone; Orpha Kendall Holzman, soprano; Harriet Jane McConnell, contralto, and Roy Pilcher, tenor, made a marked impression last week in a concert tour in Wisconsin.

Catherine Stevenson, a pupil and sister of Mrs. Lucille Stevenson Tewksbury, of Chicago, has been engaged by Henry Savage for leading rôle in "Little Boy Blue." She made her first appearance last season in "When Sweet Sixteen."

The Wednesday Afternoon Musical Club of Bridgeport, Conn., will open its season on October 25 with a concert by Leslie Vaughan's Orchestra. Hitherto it has been the practice of the club to have no outside assistance in the program provided by the active members.

Heniot Levy, who is booked for many piano recitals next season, has been spending the Summer in the Cumberland Mountains at the Maryland Chautauqua, where his recitals have been highly approved. His

wife and family had been visiting during the Summer in Berlin.

Louis Lustman, leader of the Nixon Theater Orchestra, Philadelphia, and who prior to his engagement there was employed in a musical capacity by Nixon & Zimmerman for ten years, was married August 19 to Anna Weiss, daughter of Mr. and Mrs. S. Weiss, of Philadelphia.

Belle Forbes Cutter and her husband are enjoying an outing at Nantucket, R. I. She will open her studio in the Fine Arts Building, Chicago, about the middle of September. Among other pupils booked for her attention is Lolita Armour, the only daughter of Mr. and Mrs. J. Ogden Armour.

At Lakeside Park, Col., near Denver, Satriana's Band, under Director Pietro Satriana, has given a series of concerts of unusual merit this month. Winonah Hall, the Indian girl soprano, who studied in New York and Chicago, is soloist with the band. Miss Hall sings English, Indian and Hawaiian songs.

Ida Haggerty-Snell, the vocal instructor, of San Antonio, Texas, has just concluded a highly successful Summer season in New York. Her classes included some of her Texas pupils who had accompanied her, as well as a number of New York students. She is shortly to return to San Antonio for the Winter.

John Roberts, the bass at the Third Presbyterian Church in Pittsburgh, Pa., is at present in Wales on a musical tour, and owing to the strike and riots in England's domain he may not be able to return home by the middle of September. Harold Gittings is filling his place in Pittsburgh during his absence.

Blanche Goode, of Huntington, Ind., a former pupil of Leschetizky in Vienna and for the past two Winters of Alexander Lambert of New York, is to appear during the coming season with one of the New York orchestras. Mr. Lambert considers her one of his most talented pupils and predicts for her a very brilliant career.

Johanna Hundertmark, soprano, of Philadelphia, and Margaret Vereker, an English contralto, have given recent recitals in Atlantic City, N. J. The new baritone soloist with Vessela's Band at the same resort is Signor Picco, a graduate of St. Cecilia Conservatory, Rome, and recently in grand opera in Boston.

R. Mortimer Browning, Jr., organist of East Baltimore Station M. E. Church, has returned to Baltimore from a motor trip through the Catocin Mountains in Maryland and the surrounding country. He gave a special organ recital at the church last Sunday evening, assisted by John Wiburton, tenor. Julius E. Pyles is choir director of the church.

Winnifred Lamb, pianist, who spent last year abroad and who is now associated with the Columbia School of Music in Chicago, while presumably enjoying a vacation at her old home in Stevens Point, Wis., is busily engaged in rehearsing a program that she will give in Music Hall in October, her first public appearance since her return from Europe.

Efrem Zimbalist, the Russian violinist, will give a recital before the Women's Club of East Orange on October 31, and makes his first New York appearance with the Philharmonic Society on November 2. He plays again with the Philharmonic Society on November 3 and also on November 5. A fourth appearance with the New York Philharmonic will be in Brooklyn, N. Y., on November 19.

D. A. Clippinger, the Chicago director

and teacher, after a strenuous season left last week for Devil's Lake, Wis., where he will remain until September 1. Mr. Clippinger has added to his publications, "Systematic Voice Training" and "Elements of Voice Culture," which are booklets of studio notes. In addition to his educational work he has been busy conducting the editorial department of the *Musical Herald*.

The Denver Musical Protective Association, which has been in operation for several months past, has been organized for the purpose of advancing the interests of musicians who make Denver their home. Its first work was to prevent money appropriated by the city of Denver from reaching foreign lands and other outside musical organizations heretofore engaged for making melody in the city parks.

On the 104th anniversary (August 17) of the first sailing of Robert Fulton's first steamboat, the *Clermont*, up the Hudson, and, according to the annual custom, the orchestras on the *Hendrick Hudson*, the *Robert Fulton* and other Hudson river boats of the Day Line played, just at noon, "Bonnie Doon," the favorite tune of the steamboat inventor. Words of the song were distributed among the passengers, who joined in the singing.

An interesting event to musical people in Dallas, Tex., was the marriage, on Monday of last week, of Lucille Watkin to Dr. Charles N. McGaffey. The bride is the daughter of Mr. and Mrs. Will A. Watkin, and as a singer has won an excellent reputation in musical circles in the South for the unusual sweetness and flexibility of her voice. The wedding trip included points in Kentucky and Tennessee. This is the second daughter of Mr. Watkin to be married this Summer.

Mrs. Anna Groff-Bryant, founder and director of the noted Anna Groff-Bryant Institute of the New American School of Vocal Art in Chicago, a school devoted exclusively to the training of singers and vocal teachers, is visiting Mrs. G. L. McLane, who conducts a vocal studio in Hutchinson, Kan., from August 18 to September 2. During her stay Mrs. Bryant will give lectures and talks on the New American School of Vocal Art and will accept a limited number of private pupils.

To please his nine-year-old son, Louis Mollenhauer, a violinist and teacher of Brooklyn, threw a bottle into the sea one hundred miles off Halifax on July 24 last from the deck of the *Stephano*, of the Red Star line. On August 19 Mr. Mollenhauer received a letter from William Gilkie, of Sambre, N. S., stating that he had found the bottle two miles off the Sambre Lightship on August 4. According to a promise placed in the bottle Mr. Mollenhauer will send the finder a violin, bow and case.

A mammoth concert is planned by the Van Steuben Monument Association of Milwaukee in the Auditorium on November 11 to raise funds for the purchase of a monument of Baron Von Steuben. The plans for the gala affair include a chorus of 1,200 voices selected from the singing societies of all nationalities in Milwaukee. Arthur Van Ewlyk, the noted baritone, now a member of the faculty of the Wisconsin Conservatory of Music, Milwaukee, and Lois Ewell, soprano, of Chicago, will be the soloists.

Word received from Silas G. Pratt of the Pratt Institute of Music and Art in Pittsburgh, Pa., brings the intelligence that he had a very distinguished audience when three of his works recently were produced by the Bad Nauheim Orchestra under the direction of Herr Winderstein. It is said that the Russian colony present was the most vociferous in applause. Among the Americans present were Mrs. Edwina Booth-Grossman, only daughter of Edwin Booth; Mrs. F. G. Uhl, founder and president of the Women's Federation of Musical Clubs of America; Dr. and Mrs. James Henry Honan; Mrs. Camille S. Cross of Cincinnati and Mame Nicholson of Pittsburgh.

David B. Campbell, of Monmouth, Ore., will take a position as piano teacher this Fall in the school of music at the University of Oregon. Mr. Campbell returned a few weeks ago from Germany, where he has been studying music for the last two years. While in Berlin he studied with Rudolph Ganz, supplementing the instrumental instruction with harmony, under the direction of Mr. Stillman-Kelley and Herr Wappenschmidt. Before returning to America Mr. Campbell spent several months in travel through France and England.

William H. Gardner, the Boston lyric author, and family have left for an extended vacation trip through Nova Scotia. Mr. Gardner is one of the few American members of the Authors' Club of London, England, and through his affiliations with the club he is enabled to collaborate with some of the best-known English composers. Besides his set of songs with Sir Alexander Mackenzie, principal of the Royal Academy of Music, he has recently written a song cycle with Frank Tours, formerly orchestral leader of George Edwardes' London Gaiety Theater. Mr. Tours is the son of Berthold Tours, the famous English composer, and his setting of Kipling's "Mother o' Mine" is well known here.

Elizabeth Kelso Patterson, the soprano, is at present getting ready for her Winter's recital work and is spending her time working on large arias and a number of new songs. Of a recent recital in Indiana, Pa., Mr. Cogswell of the Conservatory there said: "The recital was instructive, artistic and entertaining." Miss Patterson makes up her programs of arias from the operas and oratorios, French, German and Italian songs, English ballads and songs by our native American composers. She frequently adds considerably to the interest of her recital by prefacing her performance with a discussion explanatory of the song or aria that she may be singing, in this way bringing her hearers in closer touch with the incident in the composer's life, often of importance to the proper understanding of a song or aria.

An American singer whose successes during the past few seasons have been as emphatic as they were numerous is Lillian Wells Ogle, of Brooklyn. Only a few weeks ago she sang at a reception given by Edmund Russell at his New York studio. Her numbers included arias from "Mignon" and "Madama Butterfly" as well as French and English songs. At the Pouch Gallery in Brooklyn she appeared at a recital with Florence Austin, the violinist, and she was also heard at the Jewish Alliance with Maurice Nitke. Then she has sung for the Société Française and in the New York Press Club and on August 21 she sang for the Children's Home at a concert given in the Masonic Temple, Brooklyn. She has also participated in a number of private opera performances and has sung before royalty, winning much favor.

**HELEN WALDO**  
CONTRALTO  
**CHILD LIFE IN SONG**  
SCOTCH PROGRAMS, SHAKESPEARIAN LYRICS, ORATORIO  
Address:  
**E. S. BROWN, Concert Direction**  
42 WEST 39th STREET NEW YORK

**Miss Knox's School for Girls**  
BRIARCLIFF MANOR, NEW YORK  
General course with diploma. Special course in fine arts. Course in music with diploma. Instrumental and vocal. Includes history of music, harmony and recitals by artists from New York and Boston.  
Address, **MRS. E. RUSSELL HOUGHTON, Principal**

**MRS. STACEY WILLIAMS**  
VOICE CULTURE  
Studio: Kimball Hall Residence, 4740 Sheridan Road, Chicago  
**HELEN LEARNED**  
CONTRALTO Studio: 206 W. 106th St., N. Y.  
Phone: 3852 River.

**Mme. BEATRICE GOLDIE**  
Voice Culture Recitals, Concerts 130 West 91st Street NEW YORK  
**RUDOLPH ENGBERG**  
BASSO CANTANTE  
Phone, Lincoln 453  
484 WRIGHTWOOD AVE., CHICAGO

**Leontine de Ahna**  
CONTRALTO—Concert—Recital—Instruction  
Teacher of Voice Culture at the Institute of Musical Art  
RESIDENCE STUDIO - - - HOTEL ENDICOTT, NEW YORK

**MRS. BABCOCK**  
Church, Concert, Stage and Teachers' Positions  
Secured. Telephone 2634 Columbus.  
314 CARNEGIE HALL NEW YORK

CONCERTS ORATORIOS FLORENCE  
SONG RECITALS  
Exclusive Management:  
Quinlan International Musical Agency  
1 W. 34th St. New York  
**SOPRANO HINKLE**  
Personal Address  
122 W. 114th St.  
NEW YORK

**ZIEGLER INSTITUTE FOR NORMAL SINGING** Metropolitan Opera House, 1425 Broadway, New York. MME. ANNA E. ZIEGLER, Director. Students receive free instruction in harmony, sight-singing, the languages, physical training, stage deportment, etc. SPECIAL AGENCY FOR PLACING GRADUATES FREE OF CHARGE. STUDENTS RECEIVED DAILY.

**International Musical and Educational Agency** \*\* \*\*



## AMERICAN SOPRANO FOR VIENNA OPERA

Edna de Lima Joins Company when Hofoper Opens This Month—  
Mme. Cahier Arranging Mahler Evening—Liszt's Birthplace  
Preparing for Centennial Celebration by Establishing Museum  
in House in Which He Was Born

VIENNA, Aug. 10.—It is the time of these sultry August days that gave rise to the story of the sea-serpent, that myth of mid-summer newspapers. Here in Austria this dormant period is known as the "saure gurkenzeit" (time of sour pickles), which condiment is a product of the season, and is regarded as a refreshing stimulus to a lazy appetite. There is nothing actually going on, but promise of much that is going to be offered lends a pleasurable sense of anticipation to present dullness.

The Hofoper will open its doors on the 18th, the Emperor's birthday, according to annual usage. Among new members of the company will be the American soprano, Edna de Lima, who is recreating at the Austrian spa, Ischl, prior to much work in store, chief of which will be acquiring the German tongue; and Carl Braun, who comes from Wiesbaden, and has been earning laurels at Bayreuth.

At the Josefstädter Theater, devoted hitherto to the production of the latest French farces done into German, the celebrated Berlin stage manager, Max Rheinhardt, will present, in September, Offenbach's operetta, "La Belle Hélène," with highly artistic setting and first-class performers. The orchestra will be conducted by Zemlinsky, the composer.

During the first half of the season a Mahler evening will be arranged by the American contralto, Mrs. Charles Cahier, at which Conductor Bruno Wertler, of the Hofoper, will accompany her on the piano. The popular singer will have the first alto solo in Mahler's Eighth Symphony, which will be given as memorial service for the dead composer in March of next year, and will also sing the alto solo in Beethoven's "Missa Solemnis" on January 30. What with a number of other bookings, preparing for her "guest" performances in Munich

and getting ready her pupil, Magnhild Rasmussen, for her debut at the Mannheim Opera, Mrs. Cahier has not had much time for recreation at her Summer home in Hanko, near Frederikstadt, in Norway.

The little Hungarian town of Raiding, about two hours by rail from Vienna, has suddenly come into prominence as the birthplace of Franz Liszt, for whose centenary celebration a museum is being estab-

lished in the house where he was born, a low, long-stretched building now, as then, the property of the Esterhazy family. It was a prince of that name for whom the father of Liszt acted as overseer, and the house still serves as the dwelling of a successor in like capacity—all but the two rooms in which the Liszt museum is being arranged. Among the many interesting objects already to be seen there are the ancient canopied bed in which Liszt was born, the still well-preserved stove on which his mother prepared the meals for husband and son, and a tall and quaint wooden cupboard decorated with gay tulips carved in the wood, which is surmounted by an old clock on the dial of which may be read the name of the maker and the year, 1610. The walls are hung with many holy pictures, and a framed newspaper extract under glass bearing date of November 28, 1820, and contain-

ing the notice of the first public appearance of Liszt, at the age of nine. To the many other relics it is hoped to add soon the spinet on which the gifted boy first played his exercises, and for which diligent search is now being made.

The multitudes who will henceforth make pilgrimage to the hitherto solitary hamlet to do homage to the memory of a great master will regard with particular reverence the old, weather-beaten little church on the modest main square. For within its moldering walls, opposite the shaky pulpit and fantastically decorated altar, in the choir above the rows of humble wooden pews, stands the ancient organ, the yellow keys of which were consecrated well-nigh a century ago by the touch of genius, the fingers of a seven-year-old boy to whom the wondering villagers listened in awed admiration.

ADDIE FUNK.

## RUSSIAN MUSIC FOR RAVINIA PARK CROWDS

Altschuler and His Orchestra Please with Northland Melodies — Mrs. Sturkow-Ryder as Soloist

CHICAGO, Aug. 21.—The Russian Symphony Orchestra, which closed a fortnight of success under Director Modest Altschuler last Saturday at Ravinia Park, made quite a red-letter mark for Russian compositions and disabused the impression, too frequently prevalent, that Russian music is more morbid and melancholy than compositions of the other modern schools. Many of Mr. Altschuler's readings appeared to give new valuation to the exotic qualities of the music of the Northland. Tschai-kowsky and Rubinstein have been beautifully done, likewise the lesser composers, while the German school has been liberally represented and the French and Italian compositions not neglected. The brass division, strangely enough, seems to be the best part of this instrumental organization. The woodwind section had observable unevenness.

Last Tuesday evening the petite and fascinating pianist, Mrs. Theodora Sturkow-Ryder, played the Rimsky-Korsakov Piano Concerto, giving it remarkable fire and color, making the most marked individual success of the season at the Ravinia concerts. The musically inclined were undoubtedly thankful for a novelty, although this work hardly sustained the standard of predecessors from the pen of this brilliant composer, as they have been revealed from time to time during the past season by the Theodore Thomas Orchestra. The facile, delicate and scintillating work of Mrs. Ryder gave it the desirable poetic quality that made it peculiarly illuminative and fascinating.

This week Chev. E. V. Emanuel's large local orchestra, which made such a good record for itself, following the Theodore Thomas Orchestral engagement, has been re-engaged and will have as additional factors: Lois Ewell, soprano; Louis Kreidler, baritone; Henri Baron and Lila Robeson in scenes from "Thais," "Rigoletto," "Carmen," "Tales of Hoffmann" and "Lohengrin." C. E. N.

## Italian "Becky Sharp" Makes Capital of Names of Bonci and Caruso

ROME, Aug. 9.—A double-dyed adventuress of the Becky Sharp type is now being searched for by the Italian police. This woman called herself Ada Bonci, and not only tried to pass herself off as a near relative of the celebrated tenor, but also as the wife of the other equally celebrated "divo," Enrico Caruso. This adventuress succeeded in extracting many quattrini, and also many shares and bonds from an elderly lady who was fond of music. The female sharper actually brought an imitation Caruso to the lady's house. He sang and the lady accom-

panied him on the piano. Later on the sham Ada Bonci vanished, but several men, including an ex-police official, who were leagued with her in the swindle have been arrested in Rome and Florence. W. L.

## Marion May to Sing Under Marc Lagen's Management

Marion May, a contralto, who has done much concert and oratorio work in the Eastern and New England States, will be



Marion May, Contralto

under the management of Marc Lagen for the coming season. Mr. Lagen has already booked Miss May for concerts in Newark and Orange, N. J., Waltham and Fall River, Mass., and in Connecticut and Rhode Island. She will also be the contralto of the oratorio quartet which Mr. Lagen is booking for an extended tour. Miss May is a pupil of Harry Rowe Shelley and Wilfried Klamroth and has a contralto of excellent quality and a range of nearly three octaves. Because of her musicianship, which makes her a more than usually interesting concert and recital artist, and her attractive stage presence, Miss May has made herself a favorite throughout New England and will undoubtedly win a place for herself in a larger field this season. She is spending her vacation in Canada.

Karl Scheidemantel, the baritone, who recently sang his farewell at the Dresden Court Opera, has fallen victim of a nervous affection and is now in a hospital at Jena.

## PITTSBURGH ENDORSES MUNICIPAL CONCERTS

\$10,000 Appropriation from City's Funds to Be Asked for Next Summer's Series—Sunday Concert Plan

PITTSBURGH, PA., Aug. 21.—Pittsburgh's City Orchestral Band was such a success this season that Public Works Director Joseph G. Armstrong announces that he will ask for an appropriation of \$10,000 next year to provide the people of Greater Pittsburgh with the best music that can be had. This is twice the sum appropriated this year by the city council and the first time in the city's history that money was taken from the public funds for musical purposes. Mr. Armstrong believes that other cities well could emulate Pittsburgh's lead in this direction. He has received reports showing that more than 200,000 persons attended the thirty-six concerts provided—a record which astounded him and the music lovers of the city. Hans Zwicky was the director of the orchestra-band, and is so delighted with the experiment that he will only be too glad to organize as good, if not a better organization for next season. The class of music given pleased, the people were satisfied, and many musicians found profitable employment for a two months' season. The men gave their services at the rate charged by the musical union—a rate which the city gladly paid.

Just at present a number of musical Pittsburghers are waiting to see what headway the proposed Musical Art Society will make in establishing a symphony orchestra. Jean DeBacker is confident that plans can be successfully carried out for giving Pittsburgh at least one concert a week. If this is given on Sunday, he believes there will be no doubt about the success of this movement. Sunday concerts of this character have never been tried in Pittsburgh. E. C. S.

## Buffalo Contralto's Summer in Europe

BUFFALO, N. Y., Aug. 19.—Ruth Ashley (Ruth Lewis of this city), leading contralto of the Halle Opera House, has been spending a most enjoyable vacation since the close of her Halle season. With a friend from Washington, D. C., she went to the Salzkammergut, that especially beautiful region in the Tyrol. Her home for nearly two months was in a little German pension located in the pine forests. Sleeping on a balcony, she could look out upon the pines, overtopped by snowclad mountain peaks. At present Miss Lewis is in Bayreuth, coaching with her former teacher, Frank King Clark. From Bayreuth she goes to Berlin to attend to some costuming for next season's rôles, and by September 1 she will be back at her post in the Halle opera. In addition to her regular engagements in Halle Miss Lewis had quite a number of successful guest appearances last season, in Dresden, Berlin, and other cities.

## OSCAR SAENGER

TEACHER OF SINGING

From the Rudiments of tone placing to artistic finishing for concert, oratorio and opera. Teacher of Mme. Marie Kappold, soprano, Metropolitan Opera Co.; Mme. Bernice de Pasquall, soprano, Metropolitan Opera Company; Mme. Josephine Jacoby, contralto, formerly of the Conried Grand Opera Company; Allen Hineckley, basso, Metropolitan Opera Co.; Henri G. Scott, basso, Manhattan Opera House; Rudolf Berger, tenor, Royal Opera, Berlin; Orville Harrold, tenor, Manhattan Opera House; Leon Rains, basso, Royal Opera, Dresden; Mme. Sara Anderson, soprano, Grand Opera, Australia and Germany; Kathleen Howard, contralto, Grand Opera, Darmstadt; Mme. Carolyn Ortmann, soprano, Grand Opera, Dessau; Irlin Myers, baritone, Grand Opera, Italy, and other prominent singers.

Telephone 6621 Plaza  
Studio, 51 East 64th Street New York

## NEW SONGS BY

Marshall Kernochan

CITY OF SLEEP } KIPLING  
(Contralto)  
SMUGGLERS' SONG }  
AT THE WINDOW } BROWNING  
GIVE A ROUSE }

Published by G. SCHIRMER, 3 East 43d Street, New York

## John Markert & Co.

Violin and Bow Makers

Importers of old and new violins and cellos, bows and strings. MUSIC Artistic Repairing.

33 WEST 8th STREET, NEW YORK

THIS TRADE MARK  
IN THE  
IRON PLATE  
OF A  
PIANO



Guarantees at least that the maker uses  
the highest possible grade of plates  
that money can buy

O. S. KELLY CO.  
SPRINGFIELD, OHIO

1856 **WURLITZER** 1911  
Musical Instruments  
The Very Highest Quality

The Wurlitzer Piano—A high grade piano at a moderate price.

Wurlitzer Orchestral Harp—Starke model—Guaranteed to be the best harp now made.

Glier Violins—The best high grade new violin of the day.

Henri Farny and J. A. Baader Violins—The best moderate priced new violins.

Wurlitzer American Band Instruments—Best in the world.

Wurlitzer Automatic Musical Instruments—The world's largest and only complete line of electric musical instruments. 50 different styles. Special 84-page catalog sent upon application.

We supply the United States Government with musical instruments.

Easy time payments arranged.

Write for 130-page catalog profusely illustrated.

THE RUDOLPH WURLITZER COMPANY  
Cincinnati, 121 East 4th St. Chicago, 329 So. Wabash Ave.

**Vocal art study at home**

You might go to Paris, or any of the great musical centres of Europe, to hear and study the great operas, but you will not find anywhere, more practical actual voice demonstrations or a better opportunity to become intimately acquainted with the methods of the greatest living artists, than afforded you by the Victor.

**Victor Red Seal Records, 10-in., \$2; 12-in., \$3.**

Among the great singers who make records exclusively for the Victor are Caruso, Melba, Farrar, Schumann-Heink, Scotti, Sembrich, Tetrazzini, Calvé, Eames, Galski, Homer, Plançon and many others. The red seal records enable you to hear their voices thousands of times until you have mastered every little tone and inflection.

Any Victor dealer will gladly play for you Victor Records by these artists. Write for complete catalogue of Victor Records.

**Victor Talking Machine Co., Camden, N. J.**  
Berliner Gramophone Co., Montreal, Canadian Distributors  
To get best results, use only Victor Needles on Victor Records



THE  
**KNABE**  
THE WORLD'S BEST  
**PIANO**

*The Baldwin Piano*

Grand Prix Paris 1900. The Grand Prize St. Louis 1904

Beautiful quality of tone, with a charm of its own.

:: :: Distinguished by great durability. :: ::

*The Baldwin Company*

142 West 4th Street, CINCINNATI

**Henry F. Miller**  
**PIANOS**

**Henry F. Miller & Sons Piano Co.**  
**BOSTON**

**KURTZMANN** Pianos

Are Made to Meet the Requirements of the Most Exacting Musician  
SOLD EVERYWHERE

**C. KURTZMANN & CO., Makers**  
526-536 Niagara Street :: :: :: **BUFFALO, N. Y.**

**Mehlin & Sons**

Grand and Inverted Grand

**Pianos**

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Warerooms:  
27 Union Square  
New York  
Send for Illustrated Art Catalogue

A CREATION OF DISTINCTIVELY ARTISTIC QUALITY  
**The Strich & Zeidler Piano**

Justly a Favorite With Discriminating Musicians

FACTORY & OFFICES:  
140th STREET & ROBBINS AVENUE NEW YORK CITY

THE OLDEST IN AMERICA  
THE BEST IN THE WORLD

**Chickering**

Pianos

**CHICKERING & SONS**

ESTABLISHED 1823 BOSTON, U. S. A.

The  
**EVERETT**  
**PIANO**

One of the three great  
Pianos of the World

The John Church Company  
Cincinnati New York Chicago  
Owners of  
The Everett Piano Co., Boston

— For Sixty Years —

THE

**HAZELTON**  
**PIANO**

has stood for the highest in piano construction

**HAZELTON BROS.**

66-68 University Place

New York

**BUSH & LANE**  
**PIANOS**

Are made to satisfy the

**MUSICIAN, SINGER and MUSIC LOVER**

**BUSH & LANE PIANO CO., Holland, Mich.**

If you contemplate the purchase of a piano,  
send for a copy of the

**Piano and Organ Purchaser's Guide**

Prepared by JOHN C. FREUND

Price 25c. by mail, postpaid

Published by **The Music Trades Co.**

505 Fifth Avenue

New York

The VOSE  
Trade Mark  
is the  
Guarantee  
of VOSE  
QUALITY

ESTAB. 1854  
**Vose & Sons**  
BOSTON.

**VOSE  
&  
SONS**  
Piano Company  
BOSTON,